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1902
R.B.L.S.

EXAMPLES

OF THE ART OF

BOOK-ILLUMINATION

DURING THE MIDDLE AGES.

REPRODUCED IN FACSIMILE.

BERNARD QUARITCH,
LONDON; 15 PICCADILLY.
1889.

CONTENTS.

OF PART I

			Order of issue in the series of Quaritch's Illustrations.
1.	Sec. VIII.	The last page of St. Matthew's Gospel. From the Purple Manuscript, called "Henry VIII's Golden Gospels," written about A.D. 750, but supposed by Wattenbach and others to have been executed for St. Wilfrid at York, about A.D. 680. Presented to Henry VIII in 1521	109
2.	,,	A page of St. Mark's Gospel. From the same MS.	110
3.	Sec. XIV-XV.	Title-page of an Arabic MS., the Hayátu-l-Haiwán of Ad-Domairi, executed probably in Cairo about A.D. 1400	44
4.	Sec. XV.	A page from "Le Grand Coustumier de Normandie," a MS. written and illuminated, probably in Rouen, about A.D. 1460-70	56
5.	,,	A page from the first edition of Quintilian, printed by Sweynheym and Pannartz, at Rome (1470). With an illuminated border added by a contemporary hand	17
6.	,,	A page from a Venetian MS. Ducale, written at Venice in 1475	21
7.	,,	A page from a MS. of Martial, written probably at Bologna for a member of the Visconti family about 1480	12
8.	Sec. XVI.	Miniature and Border, painted at Venice in 1501, for Pietro Bembo, in one of the vellum copies of the first Aldine Petrarca of 1501. (The arms at the top are those of the Marquis of Annandale, and were added about 1730)	60

LILEAM IBI EUM UIDEBITIS EC
CE PRAEDIXI UOBIS
ET EXERUNT CITO DE MONUMEN
TO. CUM TIMORE ET GAUDIO
MAGNO. CURRENTES NUNTIA
RE DISCIPULIS EIUS INS
ET ECCE IHS OCCURRIT ILLIS DICE
NS HAUETE. ILLAE AUTEM ACCES
SERUNT. ET TENUERUNT PEDES
EIUS. ET ADORAUERUNT EUM
TUNC AIT ILLIS NOLITE TIMERE HE
NUNTIATE FRATRIBUS MEIS UT
EANT IN GALILEAM. IBI ME UIDE
BUNT. QUAE CUM ABISSENT EC

EDOCTI. ET DIVULGATUM EST
UERBUM ISTUD APUD IUDAE
OS. USQUE IN HODIERNUM DIE
VNDECIM AUTEM DISCIPULI AB
IERUNT IN GALILEAM IN MON
TEM UBI CONSTITUERAT ILLIS
IHS ET UIDENTES EUM ADORA
UERUNT. QUIDAM AUTEM DU
BITAUERUNT. ET ACCEDENS
IHS. LOCUTUS EST EIS DICENS
DATA EST MIHI OMNIS POTESTAS
IN CAELO ET IN TERRA. EUNTES
ERGO DOCETE OMNES GEN
TES. BABTIZANTES EOS IN NO

Quaritch's Illustrations, No. 109.

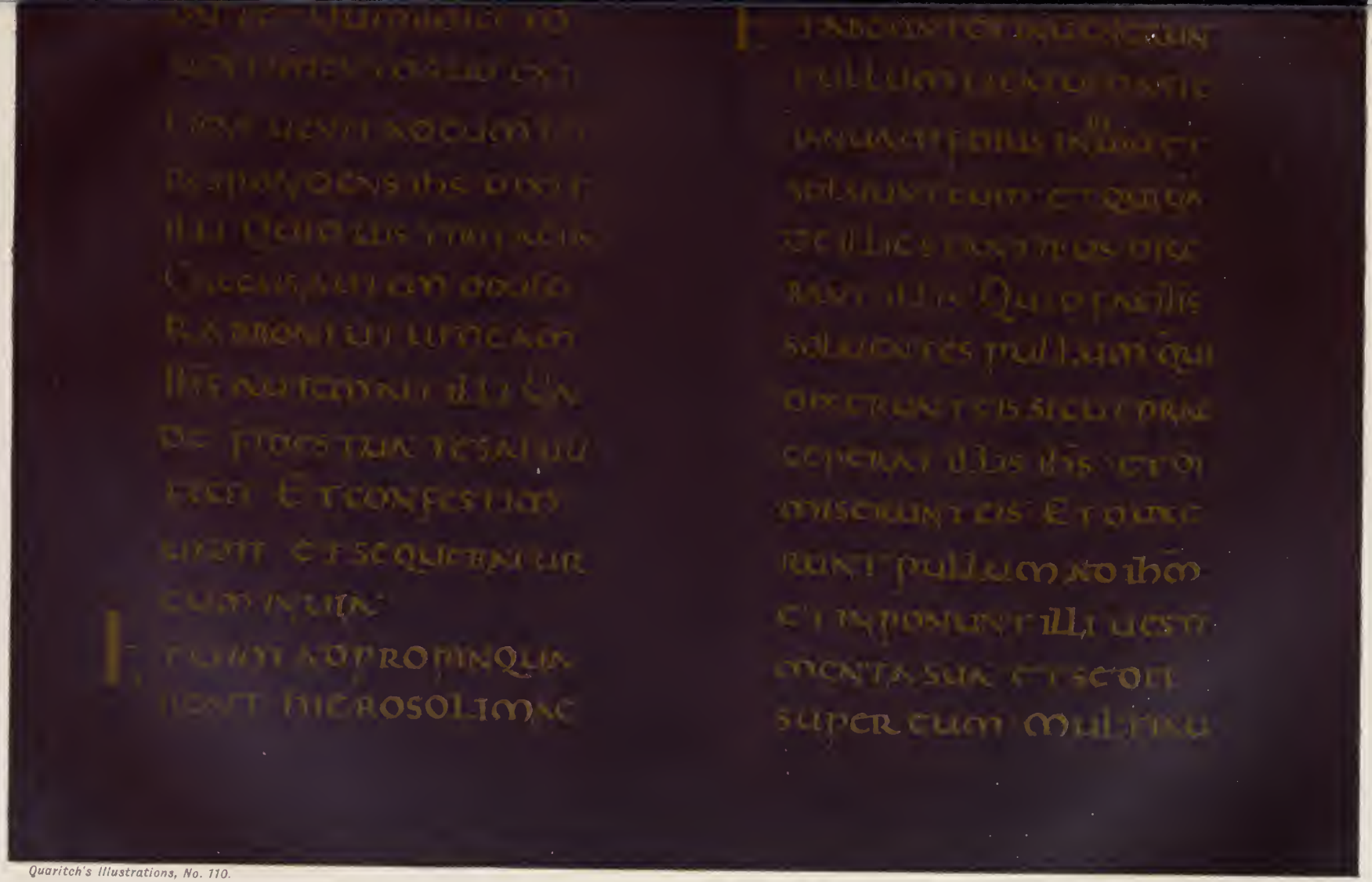
Griggs fecit 1899

BOOK-ILLUMINATION IN BRITAIN AT THE END OF THE SEVENTH CENTURY.

A Page from the Golden Gospels, written on purple vellum for Ceolfrid Abbat of Wearmouth about the year 700, containing the first Vulgate text seen in England. Formerly in the library of Henry VIII; afterwards in the collection of the Duke of Hamilton; now in the possession of Bernard Quaritch

[illegible]
[illegible] dicens
quia cum [illegible]
[illegible] nisi
[illegible] lucem
[illegible] et
[illegible] ait
[illegible] et
[illegible] ut
[illegible] ait
[illegible] multo magis cu-
[illegible] filio eius
[illegible] et stans
[illegible] praecepit illum
[illegible]
[illegible]

et dixit [illegible] nomen
[illegible] oculos suos
[illegible] et ait illis [illegible]
[illegible] quod est con
[illegible] et stationem
[illegible] et illuc huc
[illegible] nec is [illegible] lucem
super quem nemo ad
huc hominum scit
solute illum et [illegible]
[illegible] et quis [illegible]
[illegible] et quis [illegible]
[illegible] et [illegible]



Quaritch's Illustrations, No. 110.

Griggs fecit 1889.

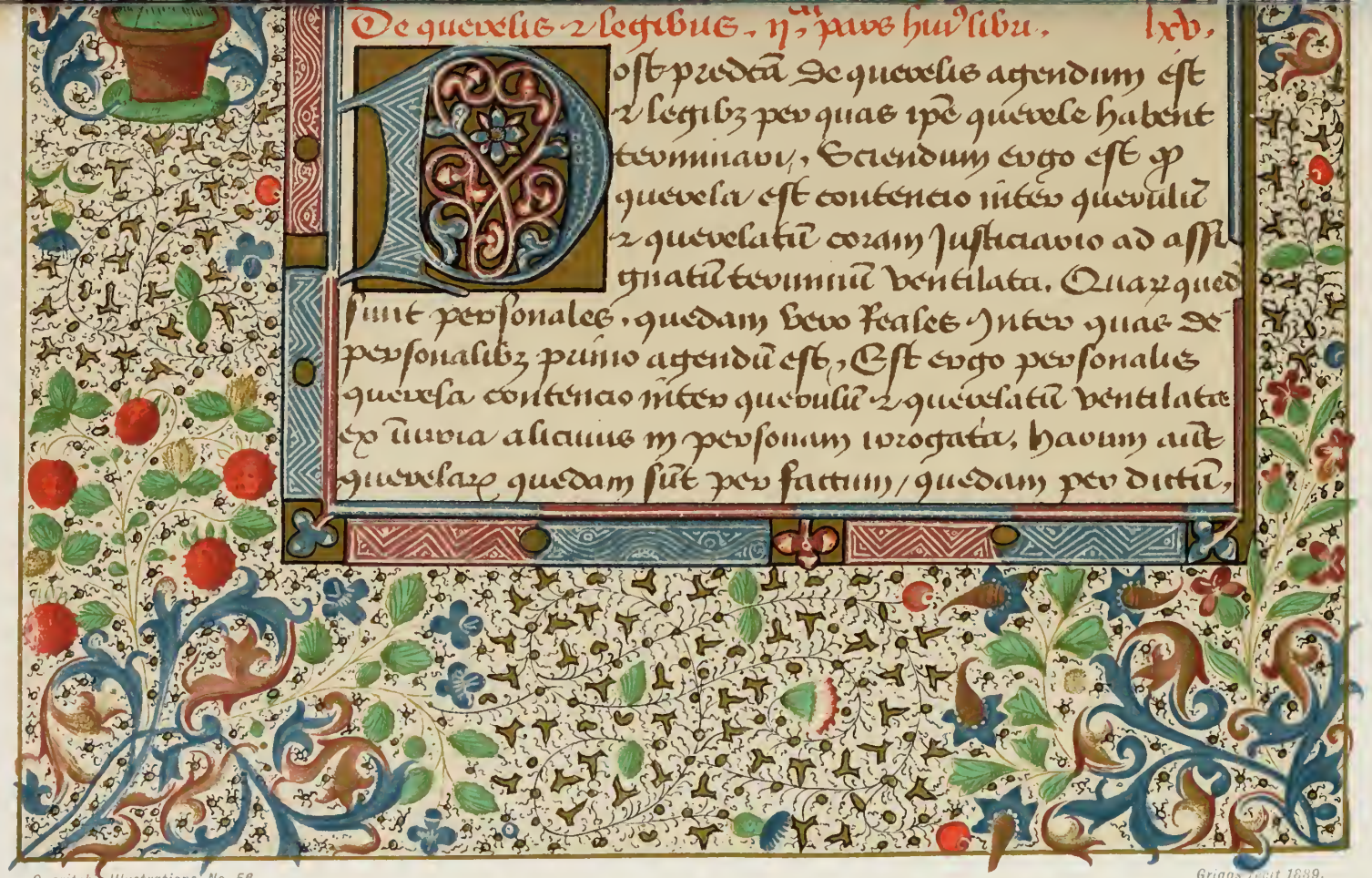
BOOK-ILLUMINATION IN BRITAIN AT THE END OF THE SEVENTH CENTURY.

A Page from the Golden Gospels, written on purple vellum for Ceolfrid Abbat of Wearmouth about the year 700, containing the first Vulgate text seen in England. Formerly in the library of Henry VIII; afterwards in the collection of the Duke of Hamilton; now in the possession of Bernard Quaritch.

Quaritch's Illustrations, No. 44. *Griggs fecit 1889.*

SARACENIC BOOK-ILLUMINATION EARLY FIFTEENTH CENTURY.

Illuminated title-page of an Arabic MS., the Hayatu 'l-Haiwan of Ad-Damiri. Small folio
Written and illuminated probably in Cairo about A.D. 1400.



Quaritch's Illustrations, No. 56. Griggs fecit 1889.

FRENCH BOOK-ILLUMINATION, SEC. XV.

Miniature and Border from Le Grand Coustumier de Normandie, a MS. written and illuminated probably in Rouen about 1460-70.

M. Fabius Quintilianus Victorio Marcello Salutem.

EFflagitasti quotidiano conuitio ut libros quos ad Mar/cellum meũ de institutione oratoria scripserã:iam emittere inciperem. Nam ipse eos nondũ opinabar satis maturuisse: q̃bus componendis ut scis:paulo plus q̃ biennium tot aliorum negociis districtus impendi. Quod tẽpus nõ tam stilo q̃ inq̃sitioni instituti operis ꝓpe infiniti:et legendis autoribus qui sunt innumerabiles: datum est. Deinde Horatii consilio qui in arte poetica suadet ne precipitetur editio: Nonumq; prematur in annũ: dabã is ocium: ut refrigerato inuentionis amore diligẽtius ꝛepetitos tanq̃ lector perpẽderẽ. Sed si tantope efflagitant: q̃ tu affirmas: ꝑmittamus uela uentis: et oram soluentibus bene precemur. Multum autem in tua quoq; fide ac diligentia positum est: ut in manus hominũ q̃ emendatissimi ueniant.

Probemium.

Quemadmodum prima elementa tradenda sint.

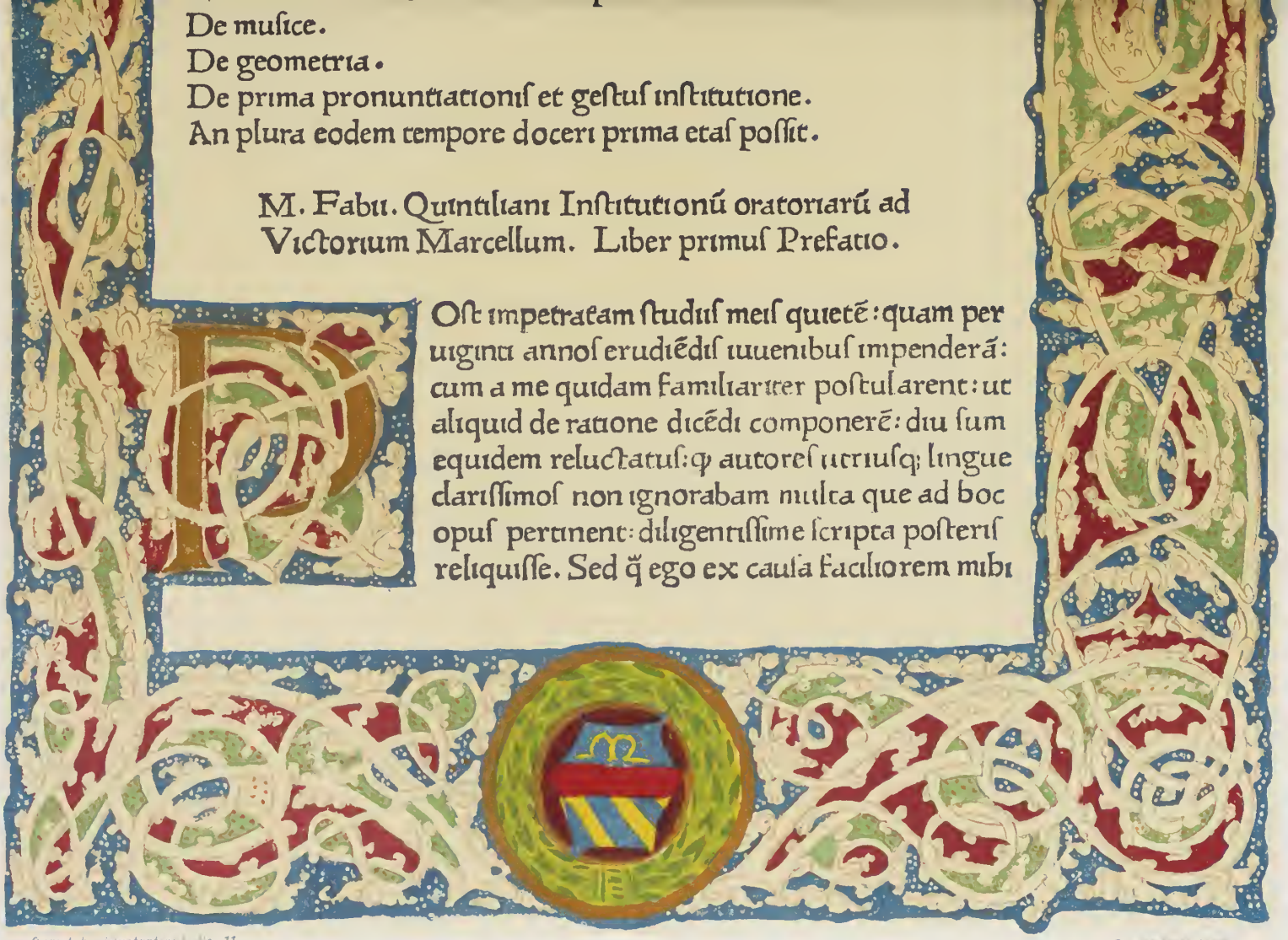
Vtilius domi: an in scholis pueri erudiantur.

Qua ratione in paruis ingenia dignoscant: et que sint tradẽda.

De grammatice.

De officio grammatici.

An oratori futuro necessaria sit plurium rerum scientia.



De musice.
De geometria.
De prima pronuntiationis et gestus institutione.
An plura eodem tempore doceri prima etas possit.

M. Fabii. Quintiliani Institutionũ oratoriarũ ad Victorium Marcellum. Liber primus Prefatio.

POst impetratam studiis meis quietẽ: quam per uiginti annos erudiẽdis iuuenibus impenderã: cum a me quidam familiariter postularent: ut aliquid de ratione dicẽdi componerẽ: diu sum equidem reluctatus: ꝙ autores utriusq; lingue clarissimos non ignorabam multa que ad hoc opus pertinent: diligentissime scripta posteris reliquisse. Sed q̃ ego ex causa faciliorem mihi

Quaritch's illustration, No. 11.

Grig[illegible]

ITALIAN BOOK-ILLUMINATION SEC. XV.
Decorative Border by a contemporary artist
on the margin of a copy of Quintilianus, Rome, Sweynheym & Pannartz (1470)

Tramentum domini antonij erice
procuratoris sancti marci sexterio
de citra canale. Capitulum primum.

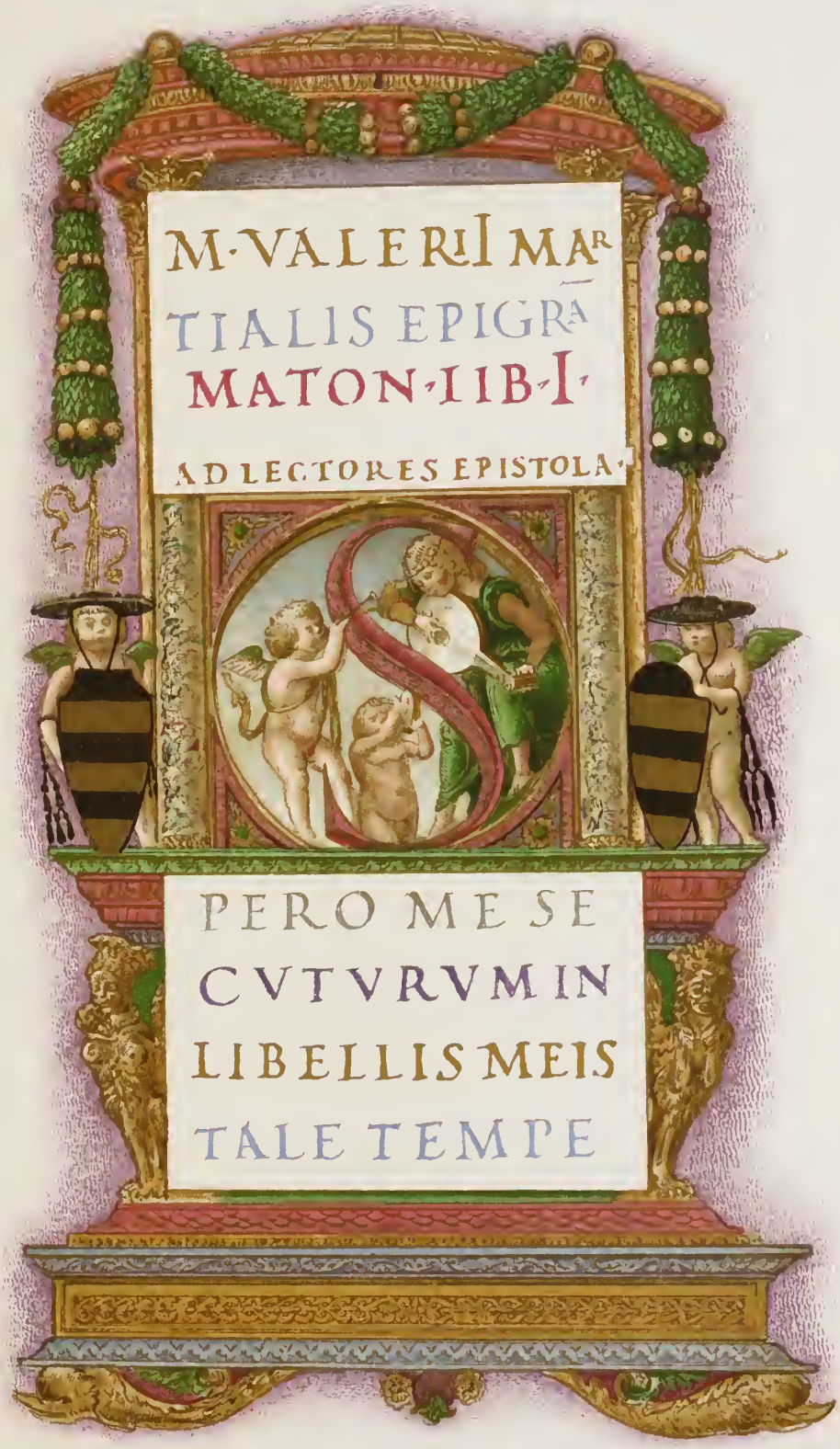
Vniuersis ad euangelia sci
dei ego antonius eri
ço procurator sancti
marci cõstitutus sup
cõmissarias de citra
canale qui nũc sum.
et pro tpe ero qd cũ
socijs meis attẽdam
expedire facẽ et ad ad
ministrare offitiũ pro
curarie de sup commissarias sexterij sci
marci et castelli de tpe preterito usque

Griggs's Illustrations, No. 21

Griggs fecit 1886

ITALIAN BOOK-ILLUMINATION SEC. XV.

Initial Letter and Illuminated Border, with portrait and figures on the first page of the "Juramentum Domini Antonii Erico, Procuratoris S. Marci," a MS. written at Venice in the year 1475.



Quaritch's Illustrations, No. 12. *Griggs fecit 1888.*

ITALIAN BOOK-ILLUMINATION, SEC. XV.

Miniature and Illuminated Border

on the first page of a MS. of Martialis Epigrammata, written for a member of the Visconti family about 1480.

Quarrich's Illustrations, No. [illegible] Engraved [illegible]

ITALIAN BOOK-ILLUMINATION SEC. XVI.

Illuminated Border on the first leaf of Petrarca, folio Fol.,
one of the copies printed on vellum for Pietro Barbo.
(Presumably from the Marquis of Ancona's, and sold about 1721-30.)

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OF

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SELECTED FROM

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UNPUBLISHED DRAWINGS

AND

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OF EARLY DATE

BERNARD QUARITCH

LONDON: 15 PICCADILLY

1890

Contents of Part II.

Blake (William) Eight Drawings to Illustrate Milton's Comus.

THE COMPLETE SUITE.

9.—1. Comus and his Revel Rout surprise the Lady.

10.—2. Comus, disguised as a Rustic, addresses the Lady in the Wood.

11.—3. The Brothers gathering grapes. Comus looking on.

12.—4. The Brothers passing the night in the Wood; the Guardian-Spirit as a Shepherd.

13.—5. Comus, with the Lady spell-bound in the chair.

14.—6. The Brothers rush in to save their Sister; Comus flies.

15.—7. Sabrina disenchanting the Lady.

16.—8. The Lady restored to her Parents.

ILLUSTRATIONS

OF

MILTON'S COMUS

EIGHT DRAWINGS

BY

WILLIAM BLAKE

REPRODUCED

BY

WILLIAM GRIGGS

BERNARD QUARITCH
LONDON: 15 PICCADILLY
1890

Quaritch's Illustrations, No. 112. *Brigg, fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(In the possession of Bernard Quaritch).

1. *Comus and his Revel Rout surprise the Lady.*

Quaritch's Illustrations, No. 11 Griggs fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(in the possession of Bernard Quaritch).

2. *Comus disguised as a Rustic addresses the Lady in the wood.*

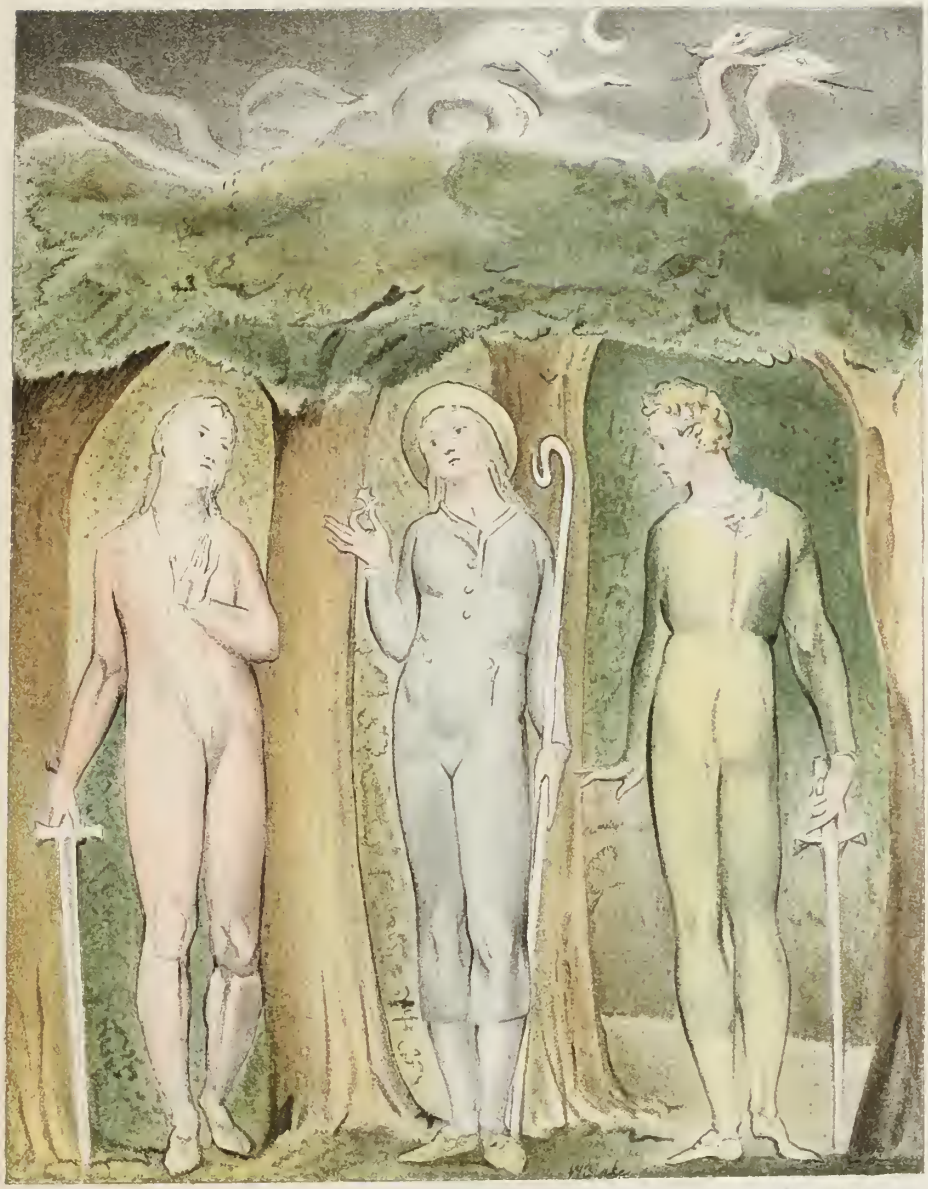
Quaritch's illustrations, No. 114 *Griggs fecit 1890*

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(in the possession of Bernard Quaritch).

3. *The Brothers gathering grapes, Comus looking on.*



Quaritch's Publication No. 14F — Griggs sc. 1890

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(in the possession of Bernard Quaritch).

1. *The two Brothers passing the night in the wood; the Guardian Spirit as a Shepherd*

Quaritch's Illustrations, No. 176 *Griggs fecit 1896*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(in the possession of Bernard Quaritch).

3. Comus, with the Lady spell-bound in the chair

Quaritch's Illustrations, No. 117 *Griggs fec. 1897*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(in the possession of Bernard Quaritch).

6. *The Brothers rush in to save their Sister, Comus flies*

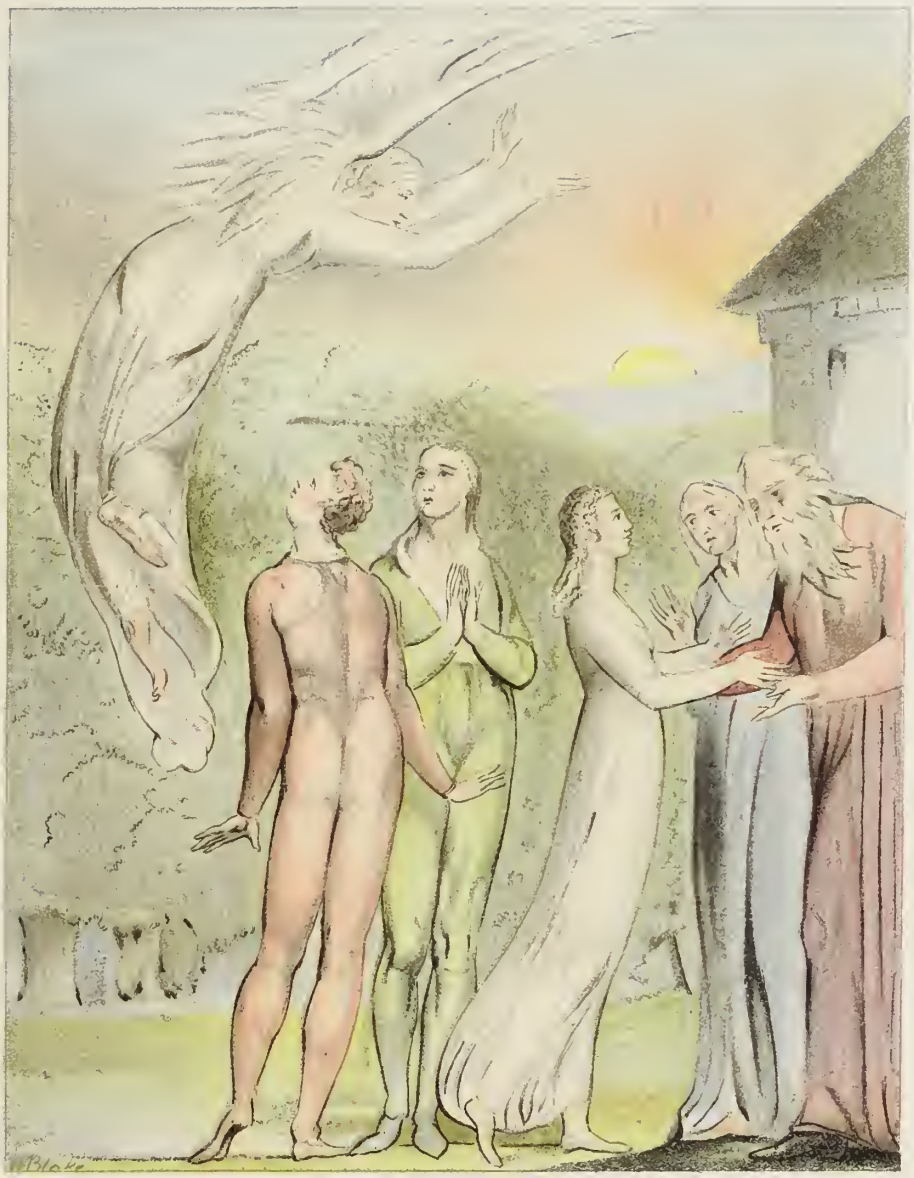
Quaritch's Illustration No. 178 — Griggs fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(In the possession of Bernard Quaritch).

7. *Sabrina disenchanting the Lady*



Quaritch's Illustrations No. 119 Grigg ... 1896

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

William Blake's Drawings to illustrate Milton's Comus

(in the possession of Bernard Quaritch).

8. *The Lady restored to her Parents*

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LONDON: 15 PICCADILLY

1890

Contents of Part III.

			Order of issue in the complete series of Quaritch's Illustrations.
1.	*Sec. XIV.*—	**Battle between the Israelites and the Canaanites.** Miniature from the Villars-Villeroy Bible Historiale, written in France about 1370	120
2.	„	**Fight between David and Goliath.** From the Villars-Villeroy Bible Historiale	121
3.	„	**Siege of Jerusalem by Antiochus.** From the Villars-Villeroy Bible	122
4.	„	**Message from St. Paul to Titus.** From the Villars-Villeroy Bible	123
5.	*Sec. XV.*—	**Palamedes in the Tournament of Soreloys.** From the Tristan Romance written in France in 1468, which afterwards belonged to Catherine d'Albret	124
6.	„	**Lancelot and Tristan in the Tournament of Louvezep.** From the d'Albret Tristan	125
7.	„	**The Duke of Normandy in his Court of Justice.** From the Coustumier de Normandie, written in France about 1470, formerly in the Bellisle collection	126
8.	„	**Another Miniature** from the Bellisle Costumier de Normandie	127
9.	„	**A Prince receiving an Envoy.** From the Gouvernement des Princes, written about 1480-90 for Charles d'Angouleme (father of François I.)	128
10.	„	**The Company of All Saints.** From a Missal written in the South of France about 1490	129
11.	„	**Death of Uriah.** From a French Livre d'Heures written about 1500	130
12.	„	**Les Trois Morts et les Trois Vifs.** „ „ „	131
13.	*Sec. XVI.*—	**Simon de Hesdin before Charles V. of France.** Illumination in Claude d'Urfé's vellum copy of Valère le Grant, Verard, 1500. (About 1510.)	132
14.	„	**Battle between the Idumeans and the Jews.** Illumination in a vellum copy of L'Histoire de Joséphus, Paris, 1530. (About 1530.)	133
15.	*Sec. XV.*—	**Woodcut of Marco Polo,** coloured; from the German translation of his Travels, printed at Nuremberg in 1477	134
16.	„	**Woodcut of Sir John Maundeville,** coloured. From the French edition of his Travels, printed at Lyons about 1485	135
17.	„	**Roland sounding a blast on his horn.** Woodcut device of Roland van den Dorp, in the Cronyke van Brabant, Antwerp, 1497	136
18.	*Sec. XVI.*—	**Wilhelm and Ludwig, Dukes of Bavaria.** Woodcut from the Bairisch Landpot, printed (at Ingolstadt ?) in 1516	137
19.	„	**The Field Trumpeter.** Woodcut after Jost Amman, in the Ritterliche Reutter-Kunst, printed at Frankfurt in 1584	138

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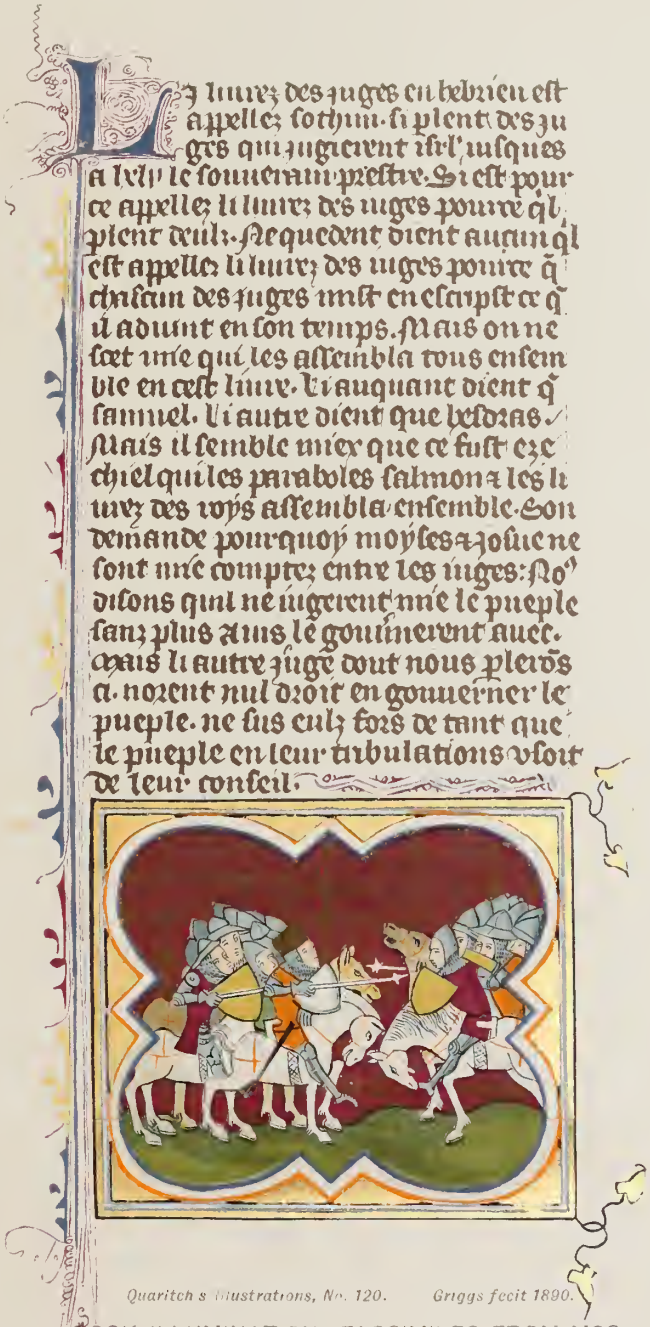


Quaritch's Illustrations, No. 120. Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Battle between the Israelites and the Canaanites (Judges, I, 1).
From the Villars-Villeroy Bible Historiale, written about 1370.

Quaritch's Illustrations, No. 121. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

The Fight between David and Goliath.

From the Villars-Villeroy Bible Historiale, written about 1370.

Quarter, Illustrations, No. 122 *Grigg fecit 18*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Siege of Jerusalem by Antiochus (Maccabees, II, I).

From the Villars-Villeroy Bible Historiale, written about 1370.

Quaritch's Illustration, No. 125. *Griggs fecit.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

A Messenger del veriay St. Paul's Epistle to Titus.

From the Villars-Villeroy Bible Historiale, written about 1370.

OR dist le contr que au vn. jour
se fut leue le hault prince galhot
assez matin auec ses barons
et lors commencent les trulles et
les instrumens a sonner de tou
tes parts. les chlis queurent a leurs armes et

Zurich & Constantinople No. 124 — Gaspard Privat 1906

BOOK-ILLUMINATION: FACSIMILES FROM MSS

Polomedes in the Tournament at Sarrasin.

From the Livre de Tresor written in Lille, and belonging to the Chevalier d'Albert.

Sdā Distinctio, de Duce. · vj ·

Dux autem normanie siue princeps qui
tocius Ducatus obtinet principatu, quod
dignitatem sibi retinet Dñe m Rex fuerit
cū ceteris honoribz ad quos pertinet
est Dño promouente ex quo ad ipm pertinet
pre pacem conseruare, et viuere justicie populū corri
gere et equitatis linea contencōes singulas diuidere
vis qz per iusticiarios sibi subditos vt regimē justicie
z pacis transquillitate populus sibi gaudeat subrogat
robatores latrones incendiarios homicidas, viuegnū in
uiriosos deflloratores z raptores mulierū z mecham
gnatores z ceteros publice sediciosos z alios publice
iniuriosos subiacentes, vnde vite vel membroz reportant

Quaritch's Illustrations, No. 126. Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

The Duke of Normandy presiding in his Court of Justice.
From the Bellisle Coustumier de Normandie, a MS. written about 1470.

De iniuria. quinta distinctio. ſ.

Iniuria eſt actio leſo iure indebite aliquo irrogata ex qua contencioes ſingule oriuntur tanquam ex eodem fonte riuuli fluentes. Omnis autem contencio oritur aliqua in ſua perſona aut in ipſius poſſeſſiones. Vnde contencion quedam perſonalis et quedam poſſeſſionalis. Perſonalis autem dupliciter fit, aut per factum, aut per dictum. Per factum quando ex percuſſione aliqua illata contencio generatur. Per dictum quando ex colucio illata aliqua contencio promouetur. Contencio autem poſſeſſionalis duplex eſt, fit enim ex poſſeſſione mobili aut immobili. Ex poſſeſſione mobili fit quando contencio alicuius catalli vel poſſeſſionis mobilis excitatur. Ex poſſeſſione immobili quando contencio occaſione alicuius feodi vel alterius hereditatis inter aliquos

Quaritch's Illustrations, No. 127. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Crime, Justice, and Punishment in Normandy.

From the Belliste Coustumier de Normandie, a MS. written about 1470.

Cy finist ardit ladine grace le 4e liure du regime et gouuernement des princes.

Cy commence le 5e liure du regime et gouuernement des princes

Ignorance imbeallite & rudesse de mo tal maultue en
tendemit q pouoir maintenat ma tal inexercee, mais
chose digne destre seue usitee ne regardee par la tresbaul
te sacrate prudence & hault sauoir de celuy qui est im
rouer de noblesse source de vertus puys de sauoir fontai
ne delaquence. Otre simpte nsulse et indigeree escrypte
de moy hors de toute facronde eloquece et ozn ee rethoriq
Cõmit seras tirst audacense ne hardye de top priter de
nãt si tresbaulte & trespuissãte seremite & sblatude. Dres
ton adnocate et intercesseresse sa bemignite doulceur et clemece pour pato
ciner enuers luy top donner oraceux asses et affable recueil pour luy pre
senter to opuscule & petit traicte faict & compille en honneur et reuerence

Quaritch's Illustrations, No. 128. Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

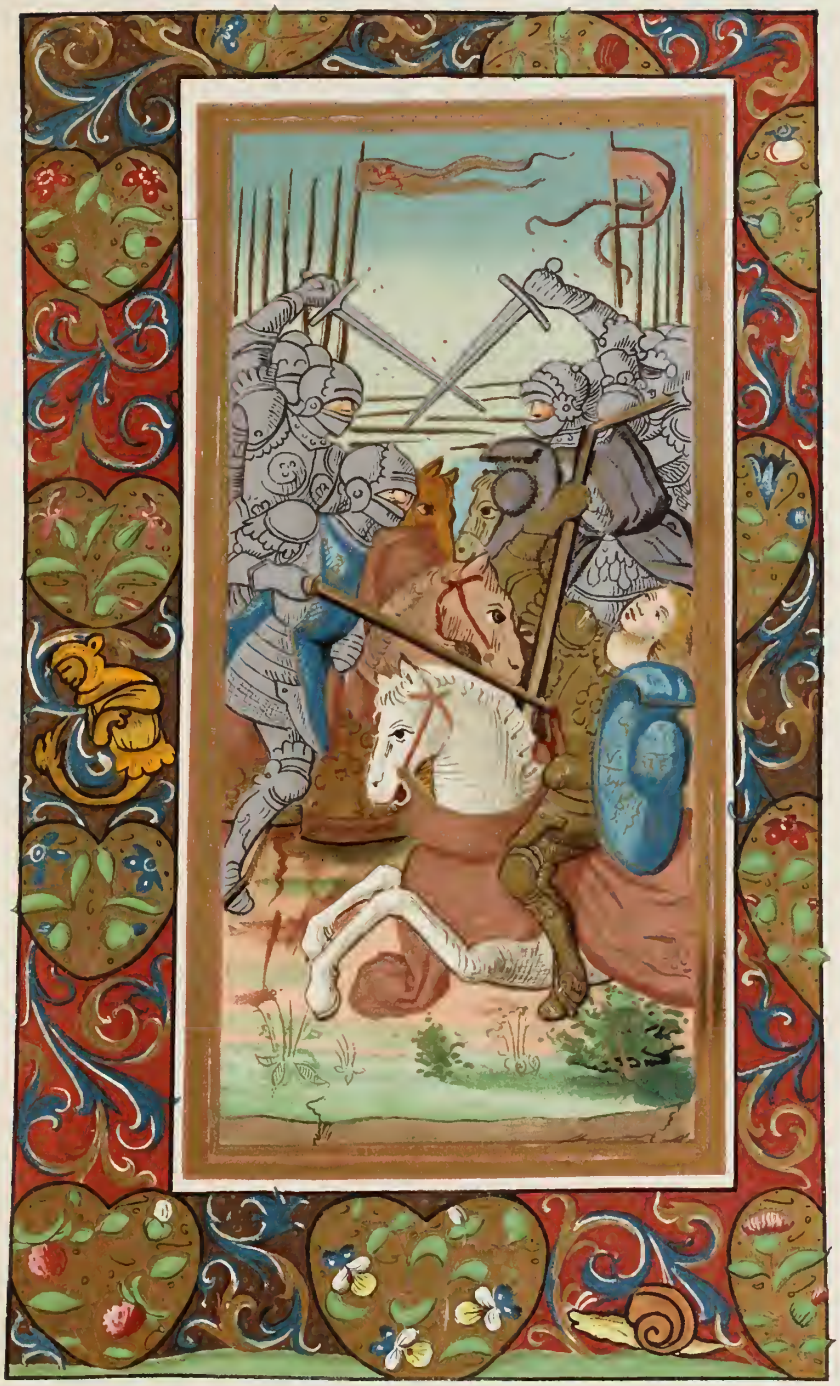
A Prince receiving an Envoy.

From the Gouvernement des Princes written for Charles d'Angoulême 1480–90.

Quaritch's Illustrations, No. 129. *Griggs fecit 1890.*

BOOK-ILLUMINATION; FACSIMILES FROM MSS.

Miniature representing the company of All Saints.
From a Missal written in the South of France, about 1490.



Quaritch's Illustrations, No. 130. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Death of Uriah in battle.

From a French MS. Livre d'Heures, written about 1500.

Quaritch's Illustrations, No. 131. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Les Trois Morts et les Trois Vifs.

From a French MS. Livre d'Heures, written about 1500.

Prologue

Cy commence le liure de Valere le grant translate de latin en francoys.

Labrieueté et fragilité de ceste douloureuse vie temporelle: la constance de la inconstance ¶ variablete de fortune la mutacion aussi de la voulente et de la pensee humaine. Sont les causes pourquoy ie nay pas fait a ce commencement le prologue de ce liure/ car ie pense bien auoir preueu ou auoir en voulente de celle chose faire qui moult tost et legierement pourroit estre empeschee par aucunes causes deuãdictes. Toutesuoyes par maniere dung petit prohesme il me fault faire aucunes declaracions necessaires pour lentendement de ce liure q̃ est moult fort a bien entẽdre: aumoins selon ce que semble a mon petit entendement.

Premierement doncques est assauoir que en ce liure cy ainsi que en tous autres liures et aultres choses naturelles et artificielles ya quatre causes principales. Cestassauoir cause materielle/ cause formelle/ cause finale et/ cause efficiente. La cause materielle de ce liure est les faitz et les ditz des rõmains et des autres gens que Valerius appelle estranges: ¶ generalement vices et vertus: ou autres de leurs circonstances. La cause formelle est double/ car il ya forme de traicter. La forme de traicter est le brief et le noble stille de la maniere de son parler. La forme du traictie est la diuision du liure en plusieurs liures et en plusieurs chapitres.

Quaritch's Illustrations, No. 132.

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Simon de Hesdin presenting his translation of Valerius Maximus to Charles V of France.

From Claude d'Urfé's copy of Valere le Grant, on vellum; Vérard, 1500, folio; illuminated like a manuscript.

Quaritch's Illustrations, No. 133. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Battle between the Idumeans and the Jews.

Miniature from L'Histoire de Josephus, folio, Paris, 1530, printed on vellum and illuminated like a manuscript.

Quaritch's Illustrations, No. 134. *Griggs fecit 1890.*

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut portrait of Marco Polo the Traveller.

From the German translation of his work; folio, Nuremberg, 1477.

Quaritch's Illustrations, No. 135. *Griggs fecit 1890.*

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut Portrait of the Traveller, Sir John Maundeville.

From the French edition of his work; folio, printed at Lyons about 1485.

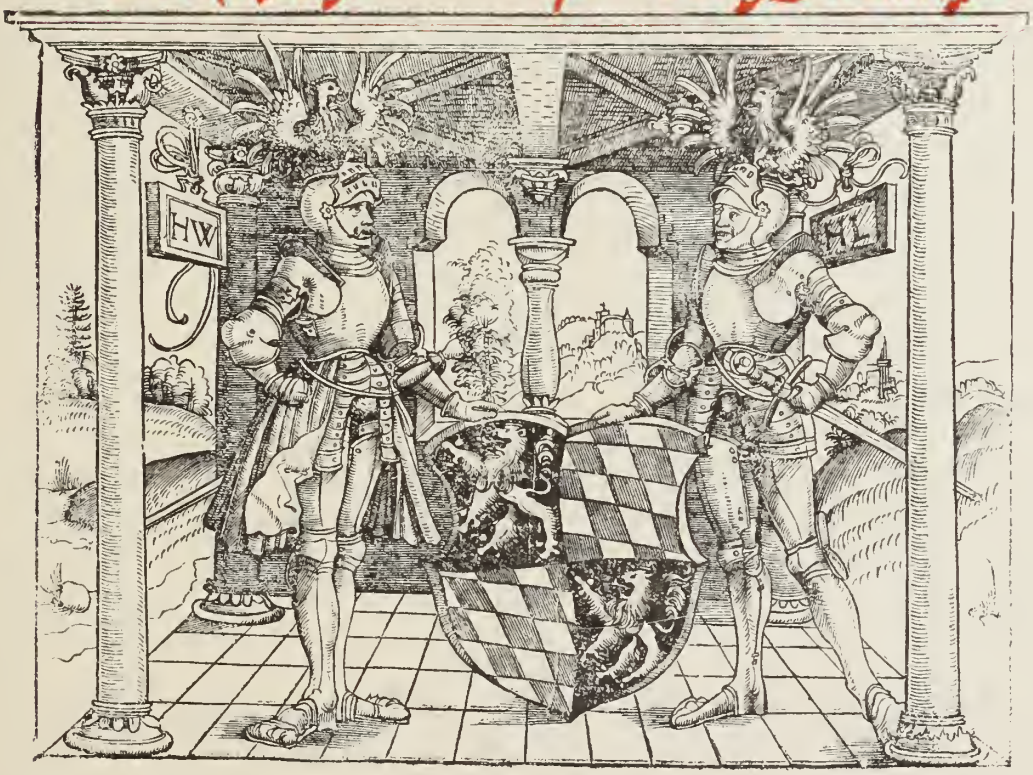
Quaritch's Illustrations, No. 136. Griggs fecit 1890.

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Roland winding his horn at Roncesvalles; a woodcut.

Device of Roland van den Dorp, printer of the Cronyke van Brabant, folio, Antwerp, 1497.

Das buech der gemeinen land-
pot landsordnung satzung
vnd Gebreuch des fürstenm-
thümbs in Oben vnd Nidern
Bayern Jm fünfzehenhundert vnd
Sechtzehendem Jar aufgericht



Quaritch's Illustrations, No. 137. *Griggs fecit 1890.*

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut portraits of Wilhelm and Ludwig, Dukes of Bavaria.
From the Law-Code (Landpot etc.), folio, printed (at Ingolstadt?) in 1516.

Feldtrummeter.

MEin Trummet hoch erschallen thut/
Macht Knecht vnd Reuttern guten Mut/

Quaritch's Illustrations, No. 138. *Griggs fecit 1890.*

BOOK-ILLUSTRATION: FACSIMILES OF ENGRAVINGS.

Woodcut of a Trumpeter on the battlefield; designed by Jost Amman about 1570.

From the Ritterliche Reutter-Kunst, folio, Franckfurt, 1584.

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OF

CHOICE EXAMPLES

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AND

ILLUSTRATED BOOKS

OF EARLY DATE

BERNARD QUARITCH

LONDON: 15 PICCADILLY

1890

G. NORMAN AND SON, PRINTERS, HART STREET, COVENT GARDEN.

MEXICAN

PICTURE-CHRONICLE

OF

CEMPOALLAN

and other States of the Empire of

ACULHUACAN

Written on 16 leaves (31 pp.)
of paper manufactured from the maguey-fibre;
about 1530

BERNARD QUARITCH
LONDON; 15 PICCADILLY
1890

PRELIMINARY NOTICE.

Concerning the origin and history of the manuscript which is here reproduced, before it came into the possession of the well-known Americanist Brasseur de Bourbourg (in whose "Bibliothèque Mexico-Guatémalienne" it is described on p. 95), we know positively nothing. From the matter which it contains, the character of the writing, and the nature of the material on which the pictures are drawn, we can, however, form a fairly safe conjecture, that our "Picture-Chronicle" was written towards 1530 for the prince Yxtlilxochitl of Tezcuco, called by some writers "Yxtlilxochitl II", or "Don Fernando Cortes Yxtlilxochitl, last king of Acolhuacan." His collection of painted and written records passed into the possession of his great-grandson Don Fernando de Alva Yxtlilxochitl, the historian, whose Relaciones have been printed by Kingsborough. At the death of the latter, they were acquired by the celebrated Jesuit writer Don Carlos Siguenza, whose library of Mexican MSS. was probably superior to any other that has been formed since. Siguenza died in 1700, leaving his MSS. to the Jesuit College of SS. Peter and Paul in Mexico; before 1750 many had been alienated or lost; and after the Revolution most of them disappeared. We suspect that our Mexican Picture-Chronicle belonged successively to the two Yxtlilxochitls, and to Siguenza, before it came into the hands of Brasseur, of Pinart, and of the present owner.

The popular idea with regard to Mexican Antiquities and the Aztec monarchy is, that Cortes with a few hundred Spaniards landed on the coast, marched inland, and conquered an immense homogeneous empire by means of his guns and his horses. It is known to all the world that the difficulties were enormous, and that Cortes revealed the highest qualities of genius in overcoming them; but few people take into account the extraordinary chances which were thrown in the conqueror's way. Without the aid of the Tlaxcalans in his first campaign, which after all ended in frustration; and without Yxtlilxochitl's unrivalled support in the second campaign, Cortes would assuredly have perished in his enterprise.—During a couple of centuries the great cities of Tezcuco, Azcaputzalco, and Mexico occupied different points on the great lake of Anahuac, and though not far apart from one another, each was the capital of a kingdom containing many large cities besides. Beyond

those three, there were other minor states, all of which have been usually looked upon as part of the Empire of Mexico. There was no fixed supremacy at any of the centres; but the most powerful, or influential, or respected, monarch was chosen to hold imperial rank above his royal fellows. The system resembled somewhat that of the Emperor and the Electors in mediæval Europe; but the shifting of the imperial capital from one city to another in turn was a fruitful source of jealousy and war. The monarchy of Aculhuacan, in which Tezcuco was the chief city, was the most highly civilized of all the states, and its rulers were the direct descendants of the ancient Chichimeca dynasty which had ruled throughout all the lands around the lake. By them the Aztec immigrants were allowed to settle in the vale of Anahuac, and to found at the beginning of the fourteenth century the city afterwards called Mexico. Twenty or thirty years later, the Mexicans chose Acamapitzin for their first king. At the same time the Chichimeca Emperor, resident in Aculhuacan, was Techotlalatzin, whose power as supreme overlord was acknowledged by all the princes around. The Mexicans lent him considerable aid in suppressing a rebellion of one of his feudatories, and heightened by that very action the importance of their little kingdom. The marriage of the second king of Mexico with a daughter of the king of Azcaputzalco was an event which led to many changes.

The Azcaputzalcan or Tepanec king took advantage of the death of the paramount Chichimeca in 1406 to invade the territories of young Ixtlilxochitl (I). Although the imperial dignity was accorded without hesitation to the latter by all the electors or feudatories except the Azcaputzalcan Tezozomoc, he was driven into sore straits, and perished miserably for want of loyal support. For twenty years, Tezozomoc and his son Maxtla exercised tyrannic rule from Azcaputzalco over the chief places of the Aculhuan dominion, while the Mexican kingdom grew apace, and enlarged itself by annexing outer provinces of the realm. The young heir Nezahualcoyotl wandered as an outlaw for years before he recovered his kingdom in 1426. During a glorious reign of over forty years, he restored the prosperity and influence of Aculhuacan; but although Tezcuco became once more a centre of art and culture, and the king himself achieved distinction of a high order as a soldier, a lawgiver, and a poet (—his songs being the most precious remains of Nahuatl literature)—Mexico retained the power it had won during his father's adversity. Ixtlilxochitl had married the sister of Montezuma I, who was consequently the uncle of Nezahualcoyotl. The two kingdoms were thus brought into close relations and an equality of rank established, in which the third monarchy of the empire was also associated by the marriage of Nezahualcoyotl with the daughter of the Tepanec king, whose metropolis was now Tlacupan. Besides these three kingdoms, with their capitals close together in the vale of Anahuac, there were other kingdoms on the west and north which were gradually annexed by Mexico; and the state of

Tlaxcala, a warlike oligarchy lying east of Tezcuco, which the Mexicans sought vainly to subdue, and which long afterwards allied itself with Cortes through hatred of the Aztec emperor. In spite of frequent dissensions, those states grew in wealth, population, and architectural grandeur. It is believed that Tezcuco contained 300,000 inhabitants, Mexico even more, and the city of Tlaxcala, although the centre of a small dominion, is said to have been enormously populous. When Nezahualpilli succeeded his father Nezahualcoyotl in 1470, Tezcuco was at its highest level in civilization and splendour, although the political power of Aculhuacan was on the wane, and the star of Mexico in the ascendant. Montezuma I had been followed by Axacayatl, during whose reign, and that of his two successors, the Aztec empire was continually enlarged; but as Nezahualpilli was brother-in-law to all three of them, his wise and learned character enabled him to exercise a moral influence which may have consoled him for the gradual supersession of the old primacy of Aculhuacan. He was a kind of Solomon, regarded as the wisest of counsellors, distinguished as an astrologer and soothsayer, and endowed with all the learning of his time and country. Montezuma II, who was his nephew through marriage, ascended the Aztec throne in 1502, and frequently sought advice from Nezahualpilli, who is said to have predicted, in 1511, the impending ruin of the empire by a foreign invasion. In 1516 the wise King died in Tezcuco, leaving jealousies among his sons, and the germs of a civil war, which soon broke out when Cacamatzin was placed on the throne by the help of his cousin Montezuma. The fiery prince Ixtlilxochitl (II) made war upon his brother, and the result of the struggle was the division of Aculhuacan between them, Tezcuco and the south falling to the titular sovereign Cacamatzin. The animosity of Ixtlilxochitl against his brother was less strong than his hatred for the Mexican Emperor, who had preferred his brother to himself, and he probably heard without regret of the audacious entry of the Spaniards and Tlaxcalans into Mexico in 1519. The fatal consequences of his resentment were visible in 1520 when Cortes, in making his second advance upon Mexico (after the death of Montezuma and the evacuation of the capital by the Spaniards) was joined by Ixtlilxochitl with fifty thousand men. It is hardly questionable that without the powerful aid of that prince the reconquest of Mexico and the downfall of Guatimozin would not have been achieved; and Cortes showed his gratitude by proclaiming him King in Tezcuco in 1521. It was a poor reward, for although Ixtlilxochitl retained the rank and title for eight years, he lost the respect of his kinsmen, and the Spaniards gradually withdrew from him all but the semblance of royalty. He had been baptized as Don Fernando Cortes Pimentel, and he forced Christianity upon all the members of his family, helping the foreigners to destroy the old temples and idols of the land. He patronized and cherished the educational efforts of the three Franciscan monks who settled in Tezcuco in 1523, beginning at once to learn and to teach. Early in 1524, Peter of Ghent was instructing a number of the aristocratic youth of Tezcuco to write their

own language in Roman characters, although interfering little with the old superstitions of the people. Later in the same year Martin of Valencia and a number of other Franciscans arrived, and the process of education was so well advanced that a large proportion of the younger generation in Tezcuco was able to read and write Nahuatl in Roman letters before Zumarraga ordered the destruction of all the old MSS. and paintings that he could collect. Thus it is known that, even after that act of barbarism, many of the hieroglyphic records of the days before the conquest were reproduced in a more readable form by youthful writers who took their texts orally from the lips of the unforgetting elders of their nation.

The MS. now reproduced is evidently one of those to which we have referred, and its pictures are clearly indicative of a Tezcucan origin. The figures, which betray the suggestions of European teaching in design, are all those of personages of the Chichimecan dynasty, or of their relatives or descendants, and the object of the writer was to celebrate the lineage of Ixtlilxochitl II. We may assume that the prince was still alive when the work was done. He married the Mexican princess Papantzin in 1526 and died in 1529. It was probably in the interval that some of his picture-records were renewed in the same fashion as this MS., and that his library thus won the eulogy bestowed upon it by his great grandson the historian who inherited many of them. The connexion with Cempoallan is not easy to understand. That "traitor-town," as a modern Mexican calls it, was a well-built city near the coast, not far from the site of the present Vera Cruz, and was the first place in the empire to give adhesion to Cortes. It was the capital of the Totonecas who had originally been subject to the Chichimeca-Emperors of Aculhuacan, but acknowledged allegiance to Mexico and not Tezcuco at the time of the conquest. Ixtlilxochitl may have wished to claim an ancient right in Cempoallan.

N.B.—*Although the subject of the first illustration is, on the plate itself, asserted to be the Emperor Ixtlilxochitl I, it seems rather to be (as described in the following List of Contents) a representation of Ixtlilxochitl II, while ruling in the northern half of Aculhuacan, after the arrangement with his brother.*

Contents of Part IV.

MEXICAN PICTURE CHRONICLE.

		Order of issue in the complete series of Quaritch's Illustrations.
1.	**Yxtlilxochitl**, prince of North Aculhuacan, (afterwards King of Tezcuco), with the mountains of Tzinquliocan . . .	139
2.	**Tecpanacacaltzin the Great** (King of the Toltecs, 10th century), and his son Xilotzin (founder of the Aculhua monarchy) . .	140
3.	**Tenancacaltzin**, son of the Emperor Nopaltzin, and Prince of Tenayucan, with his device of a number of heads representing his slaughter of Aztecs (13th century)	141
4.	**Yxtlilxochitl I**, the Emperor, marries Matlalcihuatzin, daughter of the King of Mexico, and takes her to Tezcuco (about A.D. 1367) . .	142
5.	**The Temple of Cempoallan**, a city and province subject to the monarch of Tezcuco	143
6.	**Town and Streets of Cempoallan**	144
7.	**The town of Tlamapan**	145
8.	**Cihuatiltzin**, Queen of Cohuatlichan, maternal grandmother of Yxtlilxochitl I (with her husband, King Acolmiztli ?), about A.D. 1300	146
9.	**The Emperor Yxtlilxochitl I** (and his Queen ?), about A.D. 1370	147
10.	**Tributaries of the Tezcucan monarchy**: Xanatotzin . .	148
11.	,, ,, ,, : Metepec . .	149
12.	,, ,, ,, : Metepec, continued .	150
13.	,, ,, ,, : Totlaçotatzin .	151
14.	,, ,, ,, : Tepotztlan . .	152
15.	,, ,, ,, : Fort and garrison of Totlaçotatzin	153
16.	**Yxtlilxochitl II as a boy**, with his Nurse. Tribute from Coatitlan .	154
17.	**Yxtlilcuechahuac** (King of the Toltecs, 7th century), and his wife .	155
18.	**The Emperor Tlaltecatzin** (paternal grandfather of Yxtlilxochitl I) his wife	156
19.	**Yxtlilxochitl II with a lady.** Tribute of Poyauhtla . .	157
20.	**Tributaries of the Tezcucan monarchy**: Temaliatzinco .	158
21.	,, ,, ,, : Tacalala . .	159
22.	,, ,, ,, : Xalantla . .	160
23.	,, ,, ,, : Coxtin . .	161
24.	,, ,, ,, : Cotzaqualan .	162
25.	,, ,, ,, : Tepemaxalco .	163
26.	,, ,, ,, : Maxca . .	164
27.	,, ,, ,, : Tepechichilco .	165
28.	,, ,, ,, : Teuhtla-xumulco .	166
29.	,, ,, ,, : Totlaçotatzin .	167
30.	,, ,, ,, : Tochintla . .	168
31.	,, ,, ,, : Tecaxtitlan . .	169

Quaritch's Illustrations, No. 139. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

1. *The Emperor Ixtlilxochitl, King of the Aculhuas, with the mountains of Tzinquiocan, which were the North-west boundary of his states* (14*th century*).

Quaritch's Illustrations, No. 140. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

2. *Tecpanacacaltzin the Great, King of the Toltecs* (10*th century*) *and his son Xilotzin, founder of the kingdom of the Aculhuas.*

Quaritch's Illustrations, No. 141. Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

3. *Tenancacaltzin, son of the Emperor Nopaltzin, and great-grand-uncle of Ixtlilxochitl; noted for his slaughter of the Aztecs and his tyrannous rule at Tenayucan (13th century).*

Quaritch's Illustrations, No. 142

Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

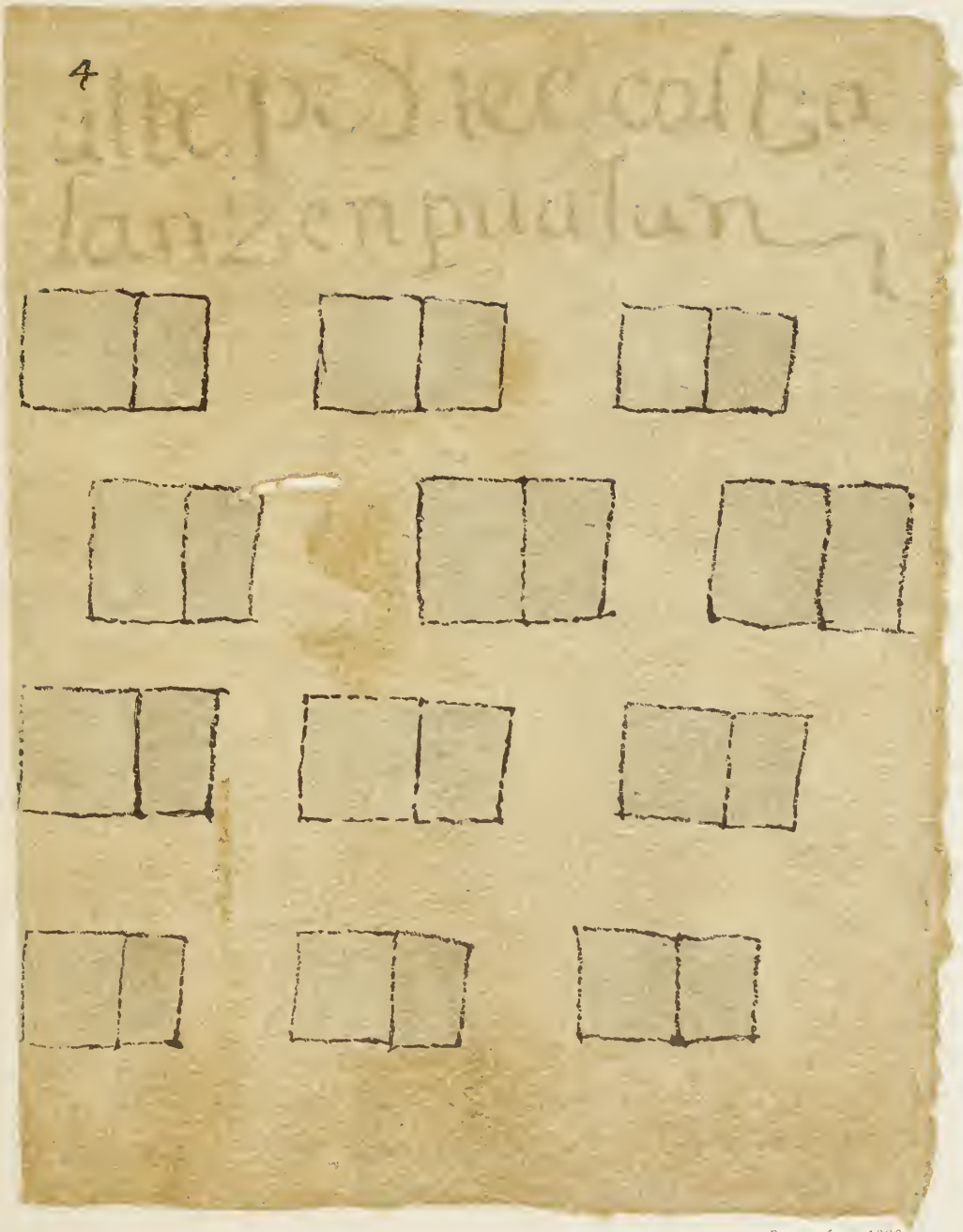
4. *The Emperor Ixtlilxochitl, King of the Acolhuas, marries Matlalchuatzin daughter of the King of Mexico, and takes her to Tezcuco (A.D. 1367).*

Quaritch's Illustrations, No. 143. Griggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

5. *The Temple of Cempoallan, a city and province subject to the Aculhuan crown (not far from the present Vera Cruz).*



Quaritch's Illustrations, No. 144. *Griggs fecit 1890*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

6. *Town of Cempoallan (or Zenpualan).*

Quaritch's Illustrations, No. 145 Briggs fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

7. Towns of Cempoallan paying tribute to Tezcuco: Tlamapan.

Quarto's Illustrations, No. 141 — Longman Sculp. Lond.

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on Nine-and pages of Maguey-paper: about 1500.

8. *Cihuatlizin, Queen of Cohuatlichan [illegible] Ixtlilxochitl (wife or concubine of King Acolmiztli) about A. D. 1300.*

Quaritch's Illustrations, No. 147. Griggs fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cemoallan, on thirty-one pages of maguey-paper; about 1530.

9. *The Emperor Ixtlilxochitl (and his wife?) about A.D. 1370.*

Quaritch's Illustrations, No. 148. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

10. *Towns of Cempoallan, tributary to the Tezcucan monarchy: Xanatotzin.*

Quaritch's Illustrations, No. 149. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cuauhtlatlauhcan, on thirty-one pages of maguey-paper; about 1530.

11. *Towns tributary to the Tezcucan monarchy: Metepec.*

Quaritch's Illustrations, No. 150. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Tlapoallan, on thirty-one pages of maguey-paper; about 1530.

12. *Towns tributary to the Tezcucan monarchy: Metepec (continued).*

[illegible] [illegible]

SCHOOL-BOOK NOTION. FACSIMILES FROM MSS.

Nexus *Picturæ* [illegible] *Conscriptæ*, *in* [illegible] *pagis* [illegible] *Anno* 1850.

13. [illegible] *Tempore* [illegible] *Ludimagistri*.

Quaritch's Illustrations. No. [illegible] Briggs fecit 1890.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

14. *Towns tributary to the Tezcucan monarchy: Tepotztlan.*

Quaritch's Illustrations, No. 13 — Gregg, fecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Tempoallan, on thirty-one pages of maguey-paper; about 1530.

15. *Towns tributary to the Tezcucan monarchy: Fort of Tlaqotatzin.*

Quaritch's Illustrations, No. 154. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

16. *Ixtlilxochitl as a boy with his teacher. Tribute of Coatitlan.*

Quaritch's Illustrations. *Griggs fecit 1890*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1550.

17. *Ixtlilcuechahuac, King of the Toltecs, 8th century (with his wife?) from whom the princes of Tezcuco claimed descent.*

Quaritch's Illustrations, No. 156. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

18. *The Emperor Tlallecatzin (grandfather of Ixtlilxochitl) and Tlahuatzin. Tribute of Tecocomulco.*

Quaritch's Illustrations, No. 157 — Griggs Jecit 1890

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

19. *Ixtlilxochitl and a Lady (Cihuapilli). Tribute from Poyauhtla.*

Quaritch's Illustrations, No. 150 *Griggs fecit 1890*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

20. *Towns tributary to Tezcuco: Tamaliatzinco.*

Quarterly Illustration No. 159. *Griggs fecit 1890.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

21. *Towns tributary to Tezcuco: Tacalala.*

Quaritch's Illustrations, No 160 *Griggs fecit 1896.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cempoallan, on thirty-one pages of maguey-paper; about 1530.

22. *Towns tributary to Tezcuco: Xalantla.*

Quaritch's Illustrations, No. 161 — Gottfried Fuchs (1900).

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Tlamacallan, on thirty-one pages of maguey-paper; about 1530.

23. *Towns tributary to Tezcuco: Coxtin.*


13
10

Japanese Illumination, c. 1[illegible]

Actual Size [illegible]

BOOK-ILLUMINATION. FACS-MILES FROM MSS.

Photographs of [illegible] pages in [illegible] Library, [illegible]

Quantitative Illustrations No. [illegible]

BOOK-ILLUMINATION FACSIMILES FROM MSS.

Mexican Picture-Chronicle of Cuauhtlan, in thirty-one pages [illegible]

20. Figure indicates to Tlaxcala [illegible]

BOOK ILLUMINATIONS: FACSIMILES FROM MSS.

Seneca Naturalis Quæstiones, in outline on vellum, on pages of imperial-paper, about 1500.

Formerly in the Library of Lord Ashburton.

Spirit in Illustration, No. 107

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Picture [illegible] of a Compilation in Hungarian prose of [illegible] about [illegible] Poems [illegible] Hungarian Translation.

Juan [illegible] Illustrat[illegible]s, No. [illegible]

BOOK-ILLUMINATION: FACSIMILE [illegible]

Text on [illegible] of [illegible] [illegible]

Quaritch's Facsimile, no. 66. [illegible]

BOOK-ILLUMINATION: FACSIMILES FROM [illegible]

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With an introduction

LONDON
BERNARD QUARITCH
1892

Contents.

Order of arrangement.	Order as numbered.	Reference to number in Catalogue.		
1	170	12	Suabian Evangeliarium written about 1100: Miniature of St. Matthew	*Sec. XI*
2	171		——— Miniature of St. Mark	
3	172		——— Miniature of St. John	
4	173	488	Ottenbeuern Collectarium, written about 1150: Miniature of God enthroned in majesty	*Sec. XII*
5	174		——— Miniature of Assumption of the Virgin	
6	175		——— Miniature of St. Felix and his Brethren	
7	176		——— Miniature of Martyrdom of SS. Peter and Paul	
8	177	813	The Huntingfield Psalter, written in Norfolk or Lincolnshire about 1190: Two miniatures on one page	*Sec. XII*
9	178		——— Two Miniatures on one page	
10	179		——— Two Miniatures on one page	
11	180		——— Two Miniatures on one page	
12	181		——— Four Miniatures on one page	
13	182		Gifford Psalter, written in Suffolk about 1250: Initial Letter with ornamentation	*Sec. XIII*
14	183	260	The Clermont-Tonnerre Bible Historiale, written in France about 1370: God enthroned in majesty	*Sec. XIV*
15	184		——— Samson and Dalila	
16	185		——— History of Solomon: four miniatures on one page	
17	186		——— The Virgin and Child	
18	187	528	Livre d'Heures, written about 1370, perhaps at Meaux: Miniature of Christ bearing the Cross	*Sec. XIV*
19	188		——— Death and Coronation of the Virgin	
20	189	489	Proprium Sanctorum et Psalterium, written about 1400, probably for the use of Toulouse	*Sec. XIV*
21	190		——— the same	
22	191	460	Morosini Missal, written in Italy about 1420: The Crucifixion	*Sec. XV*
23	192		Lignage Livre d'Heures, written in France about 1420: Miniature of St. Catherine	*Sec. XV*
24	193	547	Livre d'Heures of Jacques de Bregilles, written in Flanders in 1442: The Annunciation	*Sec. XV*
25	194		——— Descent of the Holy Ghost	
26	195		——— Assumption of the Virgin	
27	206		Psalterium, written in England about 1450-60: Miniature in illustration of the 29th Psalm	*Sec. XV*
28	207		——— Miniature to the 31st Psalm	
29	196	548	Caumartin Livre d'Heures, written in Flanders about 1480: Martyrdom of St. Godeleve	*Sec. XV*
30	197		——— The Visitation	
31	198	554	Officium B. V. M., written about 1480-90, probably at Florence: Border and Miniature from the Vigils of the Dead	*Sec. XV*
32	199	534	The Condé Livre d'Heures, written about 1480-90 in France: The Annunciation, with smaller miniatures	*Sec. XV*
33	200		——— Saintly Queens of France	

Order of arrangement.	Order as numbered.	Reference to number in Catalogue.		
34	201	513	The Mount Olivet Psalter, written about 1490, probably at Siena: Page with border and miniatures .	*Sec. XV*
35	202	823	Latin Primer, written in England by a Flemish artist about 1490: The Trinity	*Sec. XV*
36	203		——— St. Margaret	
37	204		——— St. Christopher	
38	205		——— St. Alban	
39	208	558	Psalterium or Prayerbook of Juana la Loca, written in Bruges about 1496, and illuminated by Gerart David: Miniature of St. Jerome, and an illuminated border	*Sec. XV*
40	209		——— Two pages with border and miniature . .	
41	210		——— St. Barbara, and a page with miniatured border .	
42	211		——— St. Christopher and a page with miniatured border	
43	212		——— A page with miniatured border . . .	
44	213	532	Livre d'Heures de Jouvenel des Ursins, written probably at Troyes about 1485: Miniature of St. Luke	*Sec XV*
45	214	484	Breviarium of François de Castelnau, Archbishop of Narbonne (afterwards Cardinal de Clermont), written in 1501: Resurrection of Christ .	*Sec. XVI*
46	215		——— A page with miniatures and border . .	
47	216		Medici Psalterium, ascribed to Sinibaldo of Perugia, about 1505-10: Miniature and border . .	*Sec. XVI*

NOTE.

It will be observed that the only numeration on the following 47 plates begins with 170 and ends with 216. They are, however, properly numbered 1-47 in the list of contents. The former numbers relate to the order of their succession as portion of my series of "Choice examples selected from illuminated manuscripts, unpublished drawings, and illustrated books of early date." The total series is very various, and consists of—

Facsimiles of Bindings, 103 plates.

Miscellaneous Facsimiles, 8 plates.

The Comus Drawings of William Blake, 8 plates.

A Mexican MS., 31 plates.

Illustrations of Romances of Chivalry, 19 plates.

Illustrations of Liturgical and Biblical MSS., 47 plates.

Of the Miscellaneous Facsimiles, two plates (from the eighth century Purple Gospels) can be added to the present 47; and of the Romances of Chivalry, eight. The Illustrations from Biblical and Liturgical MSS. might thus be raised to the sum of 57 plates.

Introduction.

THE decoration of books with pictures and accessory ornament is a striking feature of medieval art. Some remnants of an earlier period, such as the fifth-century Virgil in the Laurentian library at Florence, show that the practice was not wholly new when it began its distinct career in the days of the Carolings. One may not unreasonably assume that the Helleno-Roman civilisation, which surrounded its domestic life with luxurious embellishments like the wall-paintings of Pompeii, would also have applied ornament to its books. If many examples of the kind had survived till the ninth century to furnish models for imitation by the Franco-Gauls, to whom we may ascribe the beginnings of medieval book-decoration, there would have been a better evidence of continuity in that art than we can allow to be discoverable. The style of design and the methods of ornamentation which are found in the books of the Middle Ages, present all the phases of birth, growth, and progressive development from the ninth century to the later part of the fifteenth. It is only at the close of this period that we find, in Italian books, something like a true revival of Helleno-Roman art, after a break of nearly a thousand years. It would consequently be improper to assert that medieval book-decoration arose in any phase of continuity from classical models.

An archetype is to some extent recognisable in Celtic and Celto-Saxon art, and also in manuscripts of Byzantine origin. It is customary now to regard Celtic art as a distant off-shoot from the Byzantine, among persons who forget that the Byzantine art which we know is not older than the Celtic, being itself entirely medieval. The appellation Byzantine conveys a false impression, since it leads to a confusion of two things identical only in name. The artistic qualities which are so called do not trace their origin to the Byzantium of Constantine, hardly perhaps to that of Justinian. It was Antioch and Alexandria—cities Greek by language, but Oriental by race, feeling, and taste—which contrived to supersede the Helleno-Roman art of old Byzantium or New Rome, and to set in its place that which we call Byzantine. Syria bestowed religion upon the Roman world, but only the eastern half of the empire, and the remote West, accepted her artistic teaching. The peculiar situation of Byzantium exposed it to the operation of new influences which Rome

and Athens would have been less ready to undergo. As soon as paganism had faded away from Constantinople, there were no powerful traditions capable of retaining for any great length of time the Helleno-Roman art, which had been a mere transplantation from old Rome; and Christianity is responsible for the introduction of "Byzantine art" in books and pictures, with its stiff and conventional forms, its sombre and intense colours. It is also responsible for the creation of the similar modes of decorative art in the further lands of the west, which we find in the rude designs and gloomy colouring of Celtic manuscripts. The earliest missionaries and evangelisers, whose ardent zeal sustained them in bearing the torch to the ends of the world, were neither Greeks nor Latins, but men of Syrian or Egyptian blood, whose Hellenistic speech had furnished the language of the Septuagint and the Gospels. They were themselves of no high culture; their proselytes were usually confined to the lower classes of the people wherever they went, minds which needed pictorial aid for the realisation and the remembrance of the tale of faith. The teachers could give to their savage converts no other rudiments of art than were familiar to themselves; and even the Latin-speaking disciples who rose to aid and to succeed them, possessed no means of reforming a style of art which had become as sacred as its own symbolism. We can see evidences of this Eastern influence in the earliest pictorial efforts of Spain, Ireland, and Germany. The so-called Celtic, Visigothic or Germanic art is nothing more than that of Syria and Northern Egypt, filtered through successive generations of rude Christianised peoples. Hence the affinities which have been discovered between Byzantine and Celtic art, and again between Celtic and Saracenic methods of ornamentation.

Art in Italy was maintained at a higher level than elsewhere, notwithstanding the deteriorating influence of Gothic conquerors and Byzantine overlordship. Lombard and German invasions in the north, Arab and Norman aggressions in the south, all tended to delay its animation or revival. While elsewhere art grew from century to century in a natural process of development, called Gothic for want of a better name, the works of the Italian artists seem, for some centuries, to have been the result of a struggle against Gothicism on the one side, and Byzantinism on the other, with a small residuum of classical art as a basis. The success of the struggle became assured in the fourteenth century; the full and splendid renewal was made manifest in the fifteenth.

The story of Gaul was such that we need not consider whether its people had an art of their own. The Hellenism of Southern Gaul, the conquest by the Romans, the transmission of Helleno-Roman culture in the Provincia Romana, the conquest of the country by the Franks; and the initiation in the ninth century, among the Gallo-Franks, of the practice of illumination, which is our theme—form a complex picture, of which only the latest phase is necessary to be remarked.

As for Britain, when the Saxon immigration had become so great that the island was virtually Germanised, and as soon as the conquerors became aware that it was necessary to find a substitute for the civilisation they had destroyed, Irish art, such as it was, and Irish learning, which was somewhat better, were adopted and retained till the time of Henry Fitz-Empress. Then the decorative and pictorial art of France made itself a second home in England; and thenceforwards only local variety differentiated the art of the two countries during three centuries or more.

Works of German art are all subsequent in origin to the establishment of Karl the Great's empire, and in their earlier phases are identical, although ruder, with the achievements of Carolingian taste. They followed the same mode of development as the French school, always, however, exhibiting some national characteristics in the drawing of the human figure, and a crudeness in the colouring. Even when they had attained to extraordinary excellence in design at the beginning of the sixteenth century, their use of colours was still far inferior to that of their contemporaries.

Art in Spain in the middle ages, so far as we are concerned with it, was a successive adoption of French, Italian, and Flemish methods during the fourteenth and fifteenth centuries.

From the preceding remarks, it would appear unnecessary to trace mediæval book-decoration to any earlier origin than its own first revelations in the ninth and tenth centuries. The abortive efforts of Karl the Great to revive classical models were just enough to impregnate such traditions of Celtic and Germanic art as survived in Gaul, or had been imported from Ireland and England. The Art of Illumination was thus begotten, and made its home in central France.

The illuminated manuscripts of the ninth and tenth centuries are so few and so difficult of access, that there is no better way of studying them than in the plates of Count Bastard's work upon "L'Ornementation des Manuscrits." Those plates are exact and faithful, and, with a little supplementary aid from other sources, will supply all that is needed for the purpose. Ornamented manuscripts were not the rule but the exception until the thirteenth century. Pictorial designs and rudimentary borders appear sparsely in some books of the ninth, tenth, eleventh, and twelfth; but, to generalise roughly, it might be said that the age of miniatures began in the thirteenth century, and that of illuminated borders in the fourteenth. It was in the latter century also that illumination was first applied to profane literature, that is to chronicles, romances, and poetry.

The present collection of Facsimiles is restricted to biblical and liturgical books, which indeed retained their pre-eminent attractiveness for the illuminator even to the very end. It begins with three miniatures (Matthew, Mark, and John) from a Gospel-book written in Suabia, about the close of the eleventh century. The figures, on their ground of metallic gold, are undoubtedly

imitated from some Byzantine type of the same age; but the tones of colour are lighter, and the border-ornamentation has a style of its own. One of the first things to strike the eye is the considerable quantity of green tints. That colour was much affected by the early illuminators and remained in favour with the Germans, the Dutch, and the Italians of Lombardy; but it fell into disuse among the French, the genuine Italians, and we may also say the English. Green is, in some sort, a criterion of antiquity: it may also be a token of the conservancy of primitive tastes. When green was employed by the skilled illuminators of the fourteenth and fifteenth centuries, it was so subordinated to the general scheme of colouring that it attracted no special notice. The Germans, however, always made considerable use of it; and the English occasionally indulged in green pigments with success. French artists rarely employed green in their miniatures; it appeared only in the foliage of their borders.

Plates 4, 5, 6, 7—from a book of Collects written in the Suabian monastery of Ottobeuern about the middle of the twelfth century—are of similar origin to the preceding three; but, so far as the figure-drawing is concerned, it is by no means an imitation of Byzantine work. Indeed, there is, in 4 and 5, a marked reminiscence of Celtic rudeness. On plate 6, the pseudo-classicism of the Frankish revival is seen in the group of martyrs at the top; in strong contrast with the thoroughly mediæval spirit expressed in the drawing of the monk below—apparently a portrait of the calligrapher presenting his work to "Alexander." This Alexander, who bore the same name as one of the saints in the group, was, perhaps, the patron for whom the book was written. In these paintings, the favourite green tint is not forgotten.

Plates 8—12 are from an English manuscript of unusually interesting character—a liturgical Psalter. There are several figures in each picture, and a certain dramatic energy appears in the compositions. The fine delineation of features—resembling pen-and-ink work—the long thin fingers of the personages, and the general tendency towards attenuation of extremities, indicate that the peculiar qualities of the art of the thirteenth century were now in their inception. The borders of the first four miniatures are more conventional and slighter than those of the German pictures (1, 2, 3), but there is a general resemblance. The dominant colours are blue and red; some tints of green may also be observed, but it is sparingly used, as the English or Anglo-Norman artist was now under the influence of the distinctly French school. The costumes and armour are those of the Normans and Angevins of Henry II's time, and some of the pictures have French inscriptions added as head-lines, but the artist was certainly an Englishman. The language of the inscriptions referred to is the Anglo-French of King John's time, and they were probably added some time after the completion of the manuscript. A few entries inserted in the Calendar in the fourteenth century show that the book must then have been in some East Anglian monastery

connected with the house of Huntingfield; and the decidedly Yorkish character of the original calendar, taken in connection with that circumstance, is nearly sufficient evidence that the book was written in Lincolnshire or Norfolk. Plate 12 is one of some interesting additional designs which were added, evidently some years later than the others, but apparently by the same hand as executed all the rest. They differ in comprising four divisions to each miniature, instead of two. It is curious that the first of the four on plate 12 is the murder of Thomas à Beckett, an event which an English artist would probably have avoided limning before the close of the century in which it happened.

Plate 13 is a beautiful exercise in decoration. It is the large initial B of a Latin Psalter, the early English character of which is seen in the elegant and elaborate interlacements, adopted from Irish and Hiberno-Saxon methods of ornament, which fill the inner spaces of the great letter. Here we see, springing from the lower part of the initial, an extension which forms something like a partial border below. The lines run in curves broken by pointed projections, and bear, upon or close to them, some small grotesque figures. This is an early manifestation of the style which produced the ivy-leaf border, first by means of branching extensions from the letter, above and below, and the addition of gilt ivy-leaves at their extremities; finally, by making the border almost independent of the initial, and extending it so as to enclose the entire page, thus increasing the number of ivy-leaf patterns. The manuscript from which this plate is taken was probably written in Suffolk. The escutcheons painted in the upper right-hand margin are those of Gilbert de Clare, his wife Joan Plantagenet (Edward I's daughter), and John Earl of Warren—all three patrons of Clare Priory, to which the Countess Joan retired in her widowhood. They were painted about 1295, when the manuscript was, perhaps, some forty years old. The calendar is not of the York kind like that of the Huntingfield Psalter, but South-English in character.

Plates 14, 15, 16, 17, are taken from a manuscript of the celebrated version made by Guyart des Moulins in 1295, from the Historia Scholastica, or Bible History, of Peter Comestor. The manuscript was written not long after the middle of the fourteenth century; it is of purely French character, and is very beautiful. The drawing is much superior to that of the thirteenth century, although there is a considerable affinity in style. The figures are painted on elaborate artificial backgrounds, no longer on plain gold; and the effect of solidity or relief is obtained by a method of shading which was unknown in the preceding century. This is done by means of what is called cameo-work in a single colour (usually grey, grisaille), the gradations of tint being used with remarkable skill and delicacy for the modelling of the figures and the expression of the folds of drapery. A sprinkle of gold here and there, as in the addition of a crown on a helmet, was used to give light to the design. The elaborate back

grounds become a noteworthy feature. They are chequered, or diapered, or laid out in the fashion of figured and embroidered tissues, giving a tone of rich completeness to the picture. The cameo or *camaieu* method remained a favourite one till the later part of the fifteenth century, but was not very frequently employed, because, though not showy, it required a rarer mastery than the handling of bright pigments. Plates 18, 19, are also in grisaille, from a little French prayerbook, written perhaps a few years later than the Bible. The work is not less clever, but it is a little rougher and less highly finished; and the ivy-leaf border, though it is now a complete frame to the page, is simpler and less elegant than it soon grew to be.

The latest and finest example of grisaille work is seen in plates 24, 25, 26. They are taken from a Livre d'Heures written in 1442 for Jacques de Bregilles, a Burgundian lord in the service of Duke Philippe le Bon. The book was illuminated on the occasion of his marriage; it has some pages of family records, and show that his usual residence was in Brussels. The Duke and Duchess, and the Countess of Charolois (wife of Charles the Bold) acted on various occasions as sponsors for the children of Jacques de Bregilles. The admirable quality of the paintings in his prayerbook is not adequately reproduced in the facsimiles. The artist must have been a man of consummate taste and skill. His borders are elegant; convolutions of branching and wreathing lines, as fine as if drawn with a pen, growing out into strawberries or flowers, or gold buds, with figures of birds here and there; and bits of conventional foliage in which gold and grisaille are delicately combined.

Plates 20, 21, are charming examples from a Toulouse Breviary, written, perhaps not so far south, about the year 1400. In their minute beauty and delicacy, they must be allowed to surpass everything else in the present collection. The manuscript is indeed a work of immaculate loveliness—the very perfection of French art—and the material on which it is written is the finest and thinnest of vellum.

Plate 22 introduces Italian art, in a Crucifixion from a missal supposed to have been illuminated for Cardinal Morosini about 1420. Harmony of colouring, effectiveness of composition, skilful treatment of draperies, are observable. There is, however, less of charm than of power in this dramatic tableau. A point of forcible contrast between it and the French works which precede and follow, is that while they look what they are—miniatures in a book, painted with more or less appearance of relief on a flat surface—the Italian Crucifixion seems to have rather the properties of a framed picture out of a gallery. This is caused partly by colouring, partly by a better sense of perspective.

Plate 23 is a St. Catherine, from a French Livre d'Heures, in which the rich chequered background of the miniature is contrasted with the light and elegant border formed of fine branching lines that bear gold buttons and ivy-leaves, and

flowers coloured after nature. This style of border had already become a favourite one—about 1420-30—and was frequently used in France and England down to the latter part of the century. It was not till some forty or fifty years after the date of this manuscript that backgrounds began to be added to the borders as well as the miniatures.

Plates 27 and 28 are purely English work of a period not much later than the middle of the fifteenth century. They have for their miniatures diapered backgrounds such as have already been mentioned in connexion with the French Bible of 1370. Their borders are of the same style as in plate 23, but more elaborate and less elegant. The employment of green tints in the colouring is noticeable.

Plate 29, from a Franco-Flemish Livre d'Heures of about 1480, is not very dissimilar in style from the English pictures in 27, 28. It shows a narrow floral border of conventional type, painted on a background of gold, which is broadened on one side by a small outer border of the branch and flower type. The miniature is one of rare occurrence, representing the martyrdom of a local saint—St. Godeleve—in a green landscape, the town of Ghistele behind, and a curious fountain in the foreground. Plate 30 is from the same manuscript, and is more correct, but not less stiff in its drawing.

With the later decades of the fifteenth century, French and Flemish work affected solid architectural borders in gold, and a lavish use of that metal applied in a liquid form. The magnificence of the Burgundian court during the greater part of that century had attracted the best French artists, and their work and methods had resulted in raising the standard of Burgundo-Flemish art to such a height that the Flemish artists were now coming to the front and setting the fashion in ornament. The golden style we have mentioned is really a Flemish characteristic, but it was adopted everywhere. Plates 32 and 33 are French work of about 1490. In the former, the chief miniature is an Annunciation, which seems to be taking place in a private oratory, while the borders look like sections of a Gothic church, with niches and fretwork, and columns which yield compartments for smaller miniatures. Plate 33 is simpler, and shows four sainted queens of the Bourbon line; a fitting picture for the prayerbook from which the two plates are taken, since it was apparently executed for a member of the royal family. It belonged in the second half of the seventeenth century to the son of the great Condé.

The painting of floral designs on a border of pale liquid gold was probably of Flemish origin, but it was no less used in France than in Flanders at the same time as the architectural borders last spoken of. In France, however, it was not always completely followed; and we find in French manuscripts some effective composite borders, partly without a background, and partly on the liquid gold which is applied in bands taking the form of triangular or geometrical sections. The conventional ivy-leaves have disappeared; only a few of the natural flowers or fruits are represented, and the wreathed ornaments are thicker. An

example is seen on plate 44, which is from a prayerbook executed at Troyes, about 1485, for a member of the family of Jouvenel des Ursins.

Plates 45 and 46 are from the Breviary of François de Castelnau, Archbishop of Narbonne (afterwards Cardinal de Clermont), a very gorgeous manuscript executed for him probably at Chateau-Gaillon near Rouen, in 1501. The borders are partly of the type of plates 32 and 33, partly of that of 44. It is a combination of the two Franco-Flemish styles. The ornamentation is extremely rich, and the designs are more plentiful than usual.

Plates 35-38 are fine examples of Flemish design, in a prayerbook executed in England, or for English use, towards the end of the fifteenth century. The figures are drawn and coloured in a manner which suggests rather the sixteenth, while the borders and backgrounds are rich and brilliant examples of the style of French work in the middle of the fifteenth century. Some of the borders are like an extension of the chequered background, others are singularly graceful specimens of the branches with ivy-leaves.

With the preceding plates, the Gothic school may be said to be left behind, except in so far as it formed an element in the work of the new Flemish school—the highest expression of Flemish art, such as we find it in plates 39-43. These are taken from a small Psalter or prayerbook, executed by Gherart David, probably at Bruges, in 1497. It is undoubtedly, from its style, age, and general appearance, one of a little group of books which the Archduke Philip, or his sister Margaret, commanded from that artist for presentation to members of the Spanish royal family, on account of the contemplated double nuptials. Of that little group of books, one is in the British Museum, two in the Imperial Library at Vienna, and one is perhaps in Brussels. This one was probably given by Philip to his wife, Juana la Loca, whom he married at Lille in 1496, and in whose right he became King-Consort of Castile in 1504. The Spanish character of the book appears in its calligraphy, and in the Castilian language of the Prayer of Saint Gregory. That it was intended for a lady is evinced by the word *pecadora* being used in that prayer as a translation of *peccator*. The beautiful borders in which flowers, apparently standing out in full relief from the tinted backgrounds, are painted with all the skill and accuracy of a student of nature; and the exquisite miniatures, some of which are *genre* pictures of marvellous grace and delicacy, seem to render these illustrations as completely distinct from mediæval art-work, as the Italian Renaissance-designs which appear in plates 31, 34, and 47.

Plate 31 is a page from a Florentine prayerbook written about 1480. The grim conception of the four diademed skulls, out of which spring the flowers and garlands that form a pretty, but somewhat heavy border, is intensified by the design within the initial, in which a shadowy skeleton with a scythe is reaping the harvest of Death in an atmosphere of ghostly dimness.

Plate 34 takes us to Siena. It is an exquisite page from a Psalter written for

a patron or superior of the monks of St. Olivet. In the lovely Renaissance border on three of the sides are set little oval pictures—a Saviour, and a saint in steel armour. In the border at foot, an oblong space is occupied by a picture of the death of Goliath, with a charming landscape in the background. The beauty of the decorative design, the harmony of colours, the minute elegance of the little paintings, make this a delightful example of Italian art at the close of the fifteenth century.

Plate 47 is, like 34, a triumph of Italian art in the Renaissance. It is a page from a Psalter executed for a personage whose arms are a variation of those of the Florentine Medici. The central miniature and the eight little accessory pictures are of rare loveliness, and the borders, painted with gems and jewels, are ravishingly beautiful. Someone has ascribed the painting—done about 1505-10—to Sinibaldo of Perugia.

Quaritch's Illustrations, No. 170. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Matthew.

From the Eichstett Evangeliarum, written about 1080.

Quaritch's Illustrations, No. 171. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Mark

From the Eichstett Evangeliarium, written about 1080.

Quaritch's Illustrations No. 172 [illegible]

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. from the Art of the Middle Ages

Miniature of St. John

From the Eadwine Psalter in Trinity College, Cambridge

Quaritch's Illustrations, No. 173. *Gregys f. 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Age

God in Majesty

Miniature in the Ottenbeuern Collectarium, written about 1166.

Quaritch's Photographs No. [illegible]

Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

The Assumption of the Virgin

From the Ott[illegible] Collectorium [illegible]

Quaritch's Illustrations, No. 175. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

The Martyrs, St. Felix and his Brothers.

From the Ottenbeuern Collectarium, written about 1160.

Quaritch's Illustrations, No. 176 — *Griggs fecit 1891*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Martyrdom of SS. Peter and Paul.

From the Ottobeuern Calendarium, written about 1160.

Quaritch Illustrations, No. 179. Brooke Fox Fecit

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Pictorial and Liturgical MSS down to the end of the Middle Ages

Building of Babel; Abraham's Battle with four Kings

From the Huntingfield Psalter, written about 1180-90.

Quarterly Illustration No. 178. Gr ggs Sec. t 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Mediæval and Decorative MSS. given to the end of the Middle Ages

Christ healing Peter's mother-in-law; Christ's Entry into Jerusalem.

From the Huntingfield Psalter, written about 1180–90.

Quaritch's Illustrations, No. 1.[illegible] Gregory, Paris [illegible]

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. [illegible] of the Middle Ages.

Judas selling his Master; the Last Supper.

From the Huntingfield Psalter, [illegible] 1180-90.

Quaritch's Illustrations, No. 196. Georgia Excit. 39.

BOOK-ILLUMINATION, FACSIMILES FROM MSS.

Illustrations of Biblical and Liturgical MSS down to the end of the Middle Ages

Christ arisen; the Angel and the Women at the Sepulchre.

From the Hunterian Psalter, written about 1180-90.

Quaritch's Illustrations, No. 181 *Griggs fecit 189*

BOOK-ILLUMINATION FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Four Scenes of Martyrdom; including the Slaying of St. Thomas Becket

From the Huntingfield Psalter, written about 1180–90

Quaritch's Illustrations, No. 182. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Initial Letter, from the Gifford Psalter, written at Clare Priory about 1250; *having the arms of Gilbert de Clare and Joan of Acre added on the margins.*

BOOK-ILLUMINATION. FACSIMILE FROM MSS.

[illegible]

[illegible]

From the Elizabeth-Gospels, Bibliothèque Impériale, [illegible] 1470.

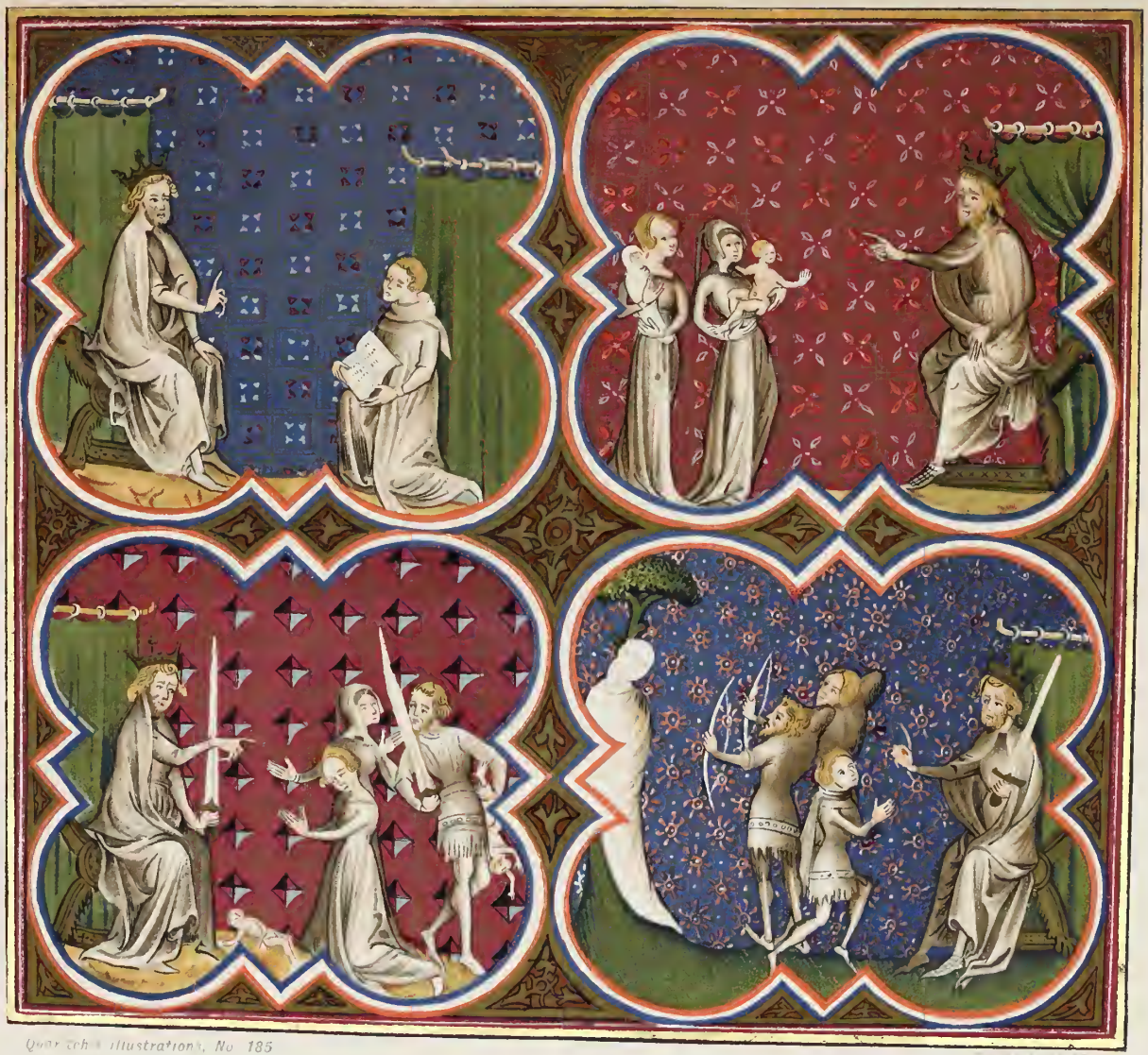
Quaritch's Illustrations, No. 184. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Delilah's Treachery to Samson.

From the Clermont-Tonnerre Bible Historiaus, written about 1370.



Quaritch's Illustrations, No. 185

Gregg Jr. del. 1897

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

The Gests of Solomon.

From the Clermont-Tonnerre Bible, written about 1370.

ou males. Ci fine ecclesiastes.
Ci commance les cantiques salemon filz
dawid roy de Jherusalem.

Elle me baise du baiser de sa
bouche car ses mamelles
sont meilleures que vin et
plus soues flairans de tres
bon ongnement ton nom est comme

Quaritch's Illustrations No. 186 *Grigg's facs. 1914*

BOOK-ILLUMINATION. FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

The Virgin and Child

From the Clermont-Tonnerre Bible written about 1270

Bagster's Illuminations No. 70 Bagster Lond. Publ.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations of Biblical and Liturgical MSS. come to the end of the Middle Ages

Monogram of Christ bearing the Cross

From the Missal Book of Henry Chichele, Archbishop of Canterbury, about 1450

Quaritch's Illustrations, No. 188 *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Death and Coronation of the Virgin.

From the Meaux Livre d'Heures, written in France about 1370.

Quaritch's Illustrations. No. 189 — Griggs fecit 1891

BOOK-ILLUMINATION · FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

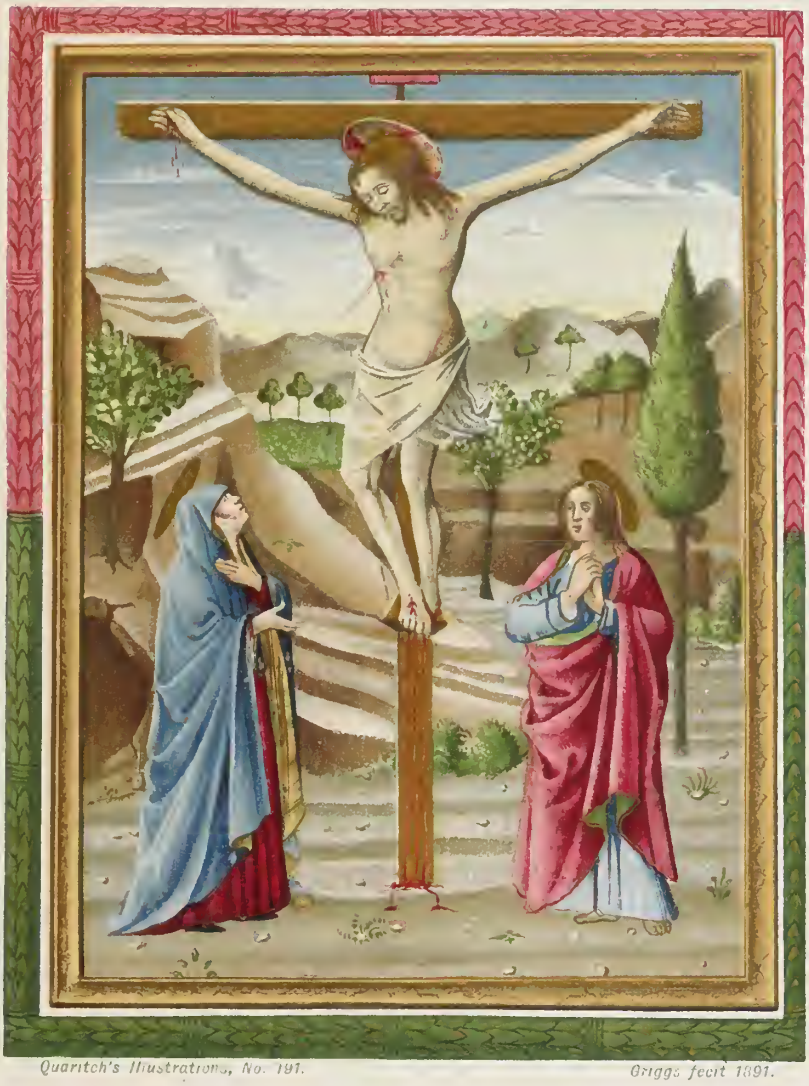
A page from the Calendar of a Breviary written in Southern France about the year 1400.

Quaritch's Illustrations, No 190 — Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page, with a miniature of St. George, from a Breviary written in Southern France about the year 1400.



Quaritch's Illustrations, No. 191. *Griggs fecit 1891.*

BOOK-ILLUMINATION · FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

The Crucifixion.

From the Morosini Missal, written in Italy about 1420.

Quaritch's Illustrations, No. 192. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Katherine.

From the Lignage Heures, written in Central France about 1420.

Quaritch's Illustrations No 193 Griggs fecit 1891.

BOOK-ILLUMINATION · FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page from the Heures de Jacques de Brégilles, executed (at Brussels?) in 1412.

Quaritch's Illustrations, No. 194. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page from the Heures de Jacques de Brégilles, executed (at Brussels?) in 1442.

Quaritch's Illustrations, No. 195. *Griggs fecit 1891*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page from the Heures de Jacques de Brégilles, executed (at Brussels?) in 1442.

Quaritch's Illustrations, No. 206 *Briggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature in illustration of the 39th Psalm

From a Psalterium of English work, written about 1450

Quaritch's Illustrations, No 207. *Briggs fecit 1891*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature in illustration of the 81st Psalm.

From a Psalterium of English work, written about 1450.

Quaritch's Illustrations, No. 196. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Martyrdom of St. Godeleve.

From the Caumartin Horæ written in Artois about 1480

Quaritch's Illustrations No. 197. Bingys from 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

The Visitation: The Virgin Mary and St. Elizabeth.

From the Caumartin Horæ, written in Artois about 1480.

Quaritch's Illuminations, No. 1 *Original size*

BOOK-ILLUMINATION, FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical Art, from the Dawn of the Middle Ages

Page with initial-miniature and border

From the Officium B. V. Mariæ (Italian, 15th-century manuscript) 1180

Quaritch's Illustrations, No. 199. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations to Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature of the Annunciation.

From the Condé Livre d'Heures, written in France about 1490.

Quaritch's Illustrations, No. 200. *Griggs fecit 1891*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Saintly Ladies of the Line of Bourbon.

From the Condé Livre d'Heures, written in France about 1490.

Quarit[illegible] Illustrations No. 20 — Group [illegible] 1.91

BOOK-ILLUMINATION. FACSIMILES FROM MSS.

Illustrations in colour and [illegible] MSS. [illegible] the [illegible] Middle Ages

[illegible] Gospel

From the Missal [illegible] Monastery, [illegible] about 1300

BOOK-ILLUMINATION: FACSIMILE FROM MS.

ILLUMINATED IN ENGLAND, ABOUT 1250, FOR THE USE OF THE SERVITE ORDER

TEXT-PAGE.

From a Book of Prayers, and Hymns, Illuminated for a Benedictine Nun, about 1300.

Quaritch's Illustrations, No. 20[illegible] *G[illegible]gs [illegible] 1[illegible]*

BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle [illegible]

Saint Margaret.

From a Latin Primer written in England by a Flemish [illegible] about 1490

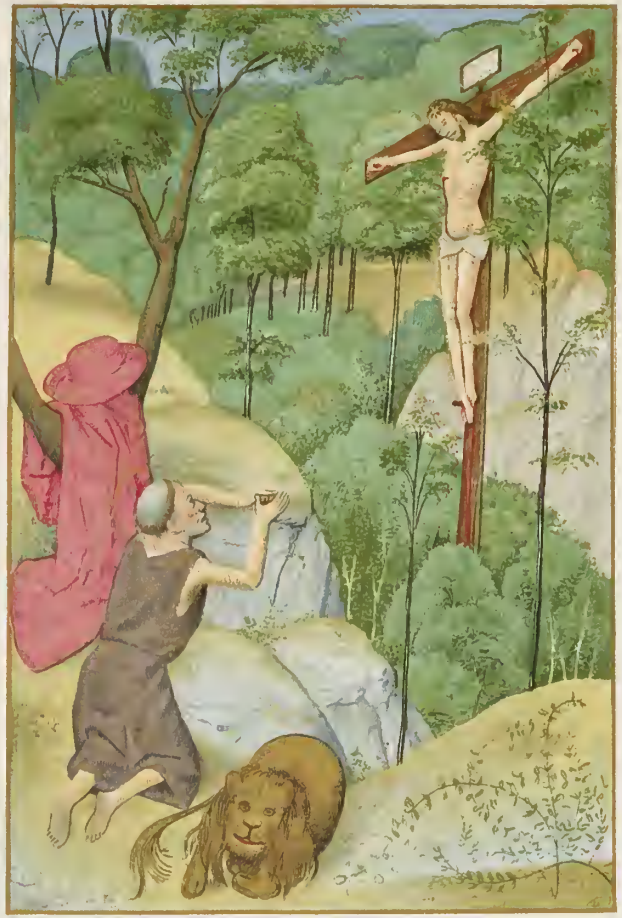
Quaritch's Illustrations, No. 205. *Grigg [illegible]t 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

St. Alban the Martyr.

From a Latin Primer written in England by a Flemish hand about 1490.



Quaritch's Illustrations. No. 208.

Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Jerome, and a page with border.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.

nalui aduersus eum. O adonai:
In manus tuas domine commendo spm meum. redemisti me deus
ueritatis. O messias.
Locutus sum in lingua mea no
tam fac mihi domine finem meum
O Rex noster fili dauid.
Et numerum dierum meorum
quid est ut sciam quid desit mihi
O alpha et ipsi umeri a mea O clor.
et tibi sacrificabo hostiam laudis et
nomen dni inuocabo. O emanuel
Heu fuga a me et non est qui re
quirat animam meam: O ipse
Clamauit ad te domine dixi tu
es spes mea et portio mea in terra vi
uentium. O agros:
Fac mecum signum in bono: ut
videant qui oderunt me et con fun
dantur qm tu domine adiuuisti

me et consolatus es me: Oremus:
O Dm potens sempiterne Deus
deus. qui ezechie regi iude te
cum lacrimis deprecanti inter spacia
um pretendisti concede in indigno
famulo tuo. tantum inter spaciu
saltum quo ad mensuram ut oma
pcta mea ualeam deplorare ueni
am qm grm sed in magnam mise
ricordiam tuam: Pr xpm dnm nrm:
Memoria de sancto sebastiano. a.
Quam mira
refulsit gra ac
a sanctus seba
stianus xpi
martir in cui
qui militis co
ronam pcta
in signum sed de fratrum palma
solliciatus confortauit corda pauci

Quaritch's Illustrations, No. 209

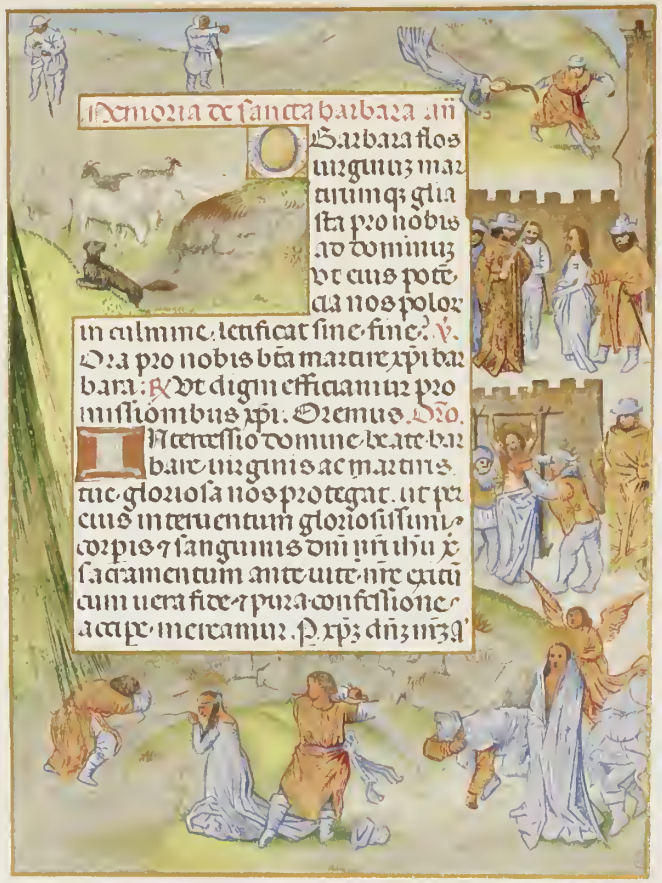
Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Two pages: Miniature and borders.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.



Quaritch's Illustrations. No. 210

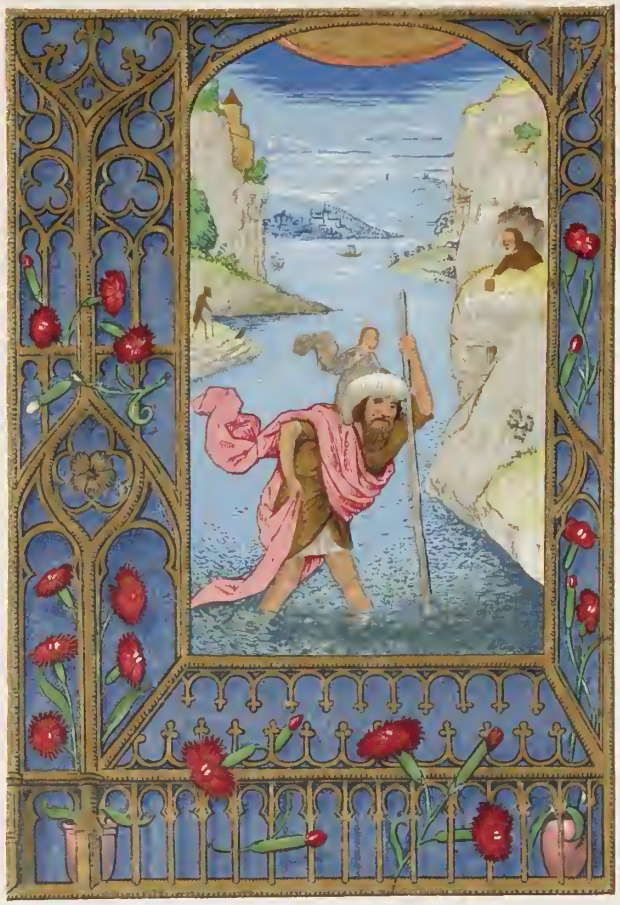
Griggs fecit 1891

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Barbara, and border with figures.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.



Quaritch's Illustrations. No. 211

Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

Miniature of St. Christopher, and a page with border.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.

Quaritch's Illustrations, No. 21. *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

A page-border with Miniature.

From the Prayer-Book of Juana of Castile, illuminated by Gherart David of Bruges, about 1498.

Quaritch's Illustrations, No. 213. *Griggs fecit 1891*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature of St. Luke.

From a Livre d'Heures, written at Troyes about 1480 *for Jouvenel des Ursins.*

Quaritch Illustrations, No 214 Griggs fecit 1891.

BOOK-ILLUMINATION: FACSIMILES FROM MSS

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

Miniature of the Resurrection of Christ.

From the Castelnau Breviary, written for the Cardinal de Clermont in 1501.

Quaritch's Illustrations, No. 215. *Briggs print 1897.*

BOOK-ILLUMINATION FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages

A Page with small Miniatures.

From the Castelnau Breviary, written for the Cardinal de Clermont in 1501.

Quaritch's Illustrations, No. 216 *Griggs fecit 1891.*

BOOK-ILLUMINATION: FACSIMILES FROM MSS.

Illustrations in Biblical and Liturgical MSS. down to the end of the Middle Ages.

First page of a Psalter executed apparently for one of the Medici family; attributed to Sinibaldo of Perugia (about 1505).

G. NORMAN AND SON, PRINTERS, HART STREET, COVENT GARDEN.

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